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John C. Freund

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OPERA RESUMES GLITTERING SWAY AS METROPOLITAN OPENS NEW YEAR

With Well-Worn "Tosca" as First-Night Lure, Huge Audience Possesses Most of Brilliance of Inaugural—Jeritza, Martinelli and Scotti Delineate Chief Rôles in Familiar Way—Exciting Second Act Again Rivets Attention, But Performance Has More of Dramatic Intensity Than Vocal Beauty

By OSCAR THOMPSON

OPERA resumed its glittering sway Monday night when the Metropolitan began another season of twenty-three weeks with a mettlesome performance of Puccini's well-worn "Tosca." The cast, which included Maria Jeritza, Giovanni Martinelli and Antonio Scotti, was not one to proffer surprises, and as the Puccini transmogrification of the Sardou drama does not lend itself to stage pageantry, most of the glitter was in the audience.

Since the opera opening has always been regarded as an event of social éclat and sartorial splendor rather than one of any momentous musical import, the first nighters used their glasses quite as much as their auditory faculties and found all quite as it should have been. The promenade between acts had its customary show of jewels, gowns and wraps, and there was the congestion and the press without which no opening night would be itself. Half a row of additional seats increased the number of those who listened from the dress circle, and clipped off just that much room from the space into which the standees were crammed.

In the twenty-one years "Tosca" has been domiciled at the Metropolitan it has fretted and stormed itself threadbare. Even that saturnalia of brutality, the musically arid second act, had lost its fascinations for many of the habitués of the opera house—though newcomers and the Italomaniacs came always in droves to be harrowed by it—until Mme. Jeritza thrust a new and very vivid personality into it. Her popular triumph in the rôle last season resulted in extra performances, and "Tosca" led all works of the repertoire with nine representations. The Monday night subscribers did not happen to hear the new luminary in it, and this was one of the reasons given for its selection as this season's inaugural opera. The work did similar duty on the first night of the season of 1919-20, when Miss Farrar, Mr. Caruso and Mr. Scotti were its constellatory trio.

Opening nights, in spite of popular opinion to the contrary, are seldom exciting, since the audience is much less concerned than ordinarily with what takes place behind the footlights. Monday night's throng reacted clamantly but briefly to Mme. Jeritza's prostrate singing of "Vissi d'Arte" and was fairly demonstrative at the end of the act; but there was no such tumult as the same incidents stirred at the time of Viennese soprano's first appearance in the rôle at the Metropolitan.

The performance on the whole had



Photo by George Maillard Kessler

PERCY HEMUS

American Baritone, Now on Tour in the Title Rôle of "The Impresario" with William Wade Hinshaw's Company. Like Mr. Hinshaw, Mr. Hemus Is a Firm Believer in Mozart. He Will Be Heard in "The Impresario" in More Than Twenty States This Season. (See Page 42)

more of dramatic intensity than it had of good singing. Mr. Martinelli evidently saw no need for stint in the matter of tone and progressed from "Recondita Armonia" to "E Lucevan le Stelle" under high pressure. Mr. Scotti's malefic *Scarpia*, though it has grown more violent with passing years, was again what it has been from the first, one of the most superb examples of operatic portraiture. Vocally, the most strenuous parlando has replaced most of the singing he once gave to the more grateful phrases of his music.

No less statuesque of figure, if some-

what rounder of face than last season, Mme. Jeritza's was again a blonde *Floria*, in contradiction of the line "à bruna Floria" in Cavaradossi's "Recondita Armonia," in which the tenor compares her dark beauty to the fairness of the *Attavanti*. Her singing disclosed no change from that of a year ago in the rôle—it lacked the toysome plasticity for the flirtatious "Ora Sentir" and the succeeding duet with *Mario* in the first act, and seldom had real warmth of tone, though it conveyed terror, despair and

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CHICAGO CHEERS GLOWING "AIDA" AS CURTAIN RISES ON CIVIC OPERA

Reorganized Company Is Triumphantantly Launched—Enthusiastic Audience Crowds Auditorium and Magnificent Performance Marks New Epoch—Raisa Brilliant in Title Rôle and Marshall Is Heroic "Radames"—Bourskaya Makes Début with Forces and Formichi Sings First Time in America—Melvena Passmore Also in Cast

CHICAGO, Nov. 14.—The Chicago Civic Opera Association was definitely launched upon its artistic career at the Auditorium last night. The long process of securing guarantees and arranging the business details of the transitional period from an opera supported by private patronage was over, and civic opera bloomed, and bloomed finely with a magnificent performance of "Aida."

Every seat in the big auditorium was taken and the new, or reorganized, venture was given a send-off amid scenes of overwhelming enthusiasm. Throughout the night the audience left no doubt that the occasion was to be honored as one of gala proportions, and cheers and applause rewarded the principal artists. From the moment when Giorgio Polacco, the musical director of the company, took his place in the orchestral pit and the curtain rose on the first of Julian Dove's new and luxurious settings, there was assurance of a triumph.

The principals contributed to this triumph and each achieved a personal success. Rosa Raisa as *Aida* was familiar, but at last she had a cast to adequately support her beautiful and thrilling performance. Charles Marshall sang *Radames* for the first time here, Ina Bourskaya made her début with the company as *Amneris*, and Cesare Formichi achieved his initial appearance in America as *Amonasro*.

Mme. Raisa sang with rich beauty of voice, with even better voice than last year. Her "Ritorna Vincitor" was a signal for a great demonstration. Mr. Marshall's triumph was complete. He was an heroic *Radames* in every sense of the word. His voice has increased in strength. His "Celeste Aida" held up the performance and at the end of the first act he was given a remarkable ovation.

Miss Bourskaya brought telling touches to her characterization of *Amneris*. Her rich mezzo-soprano gave rare beauty to the music of the third and fourth acts. Mr. Formichi disclosed a baritone of full and sonorous quality, with great dramatic power. His *Amonasro* was a big contribution to the general success of the performance. Another artist new to the company was Melvena Passmore, who was heard as the *Priestess*. Her achievement in her song was marked, and her voice of much beauty will doubtless be afforded opportunities in other rôles. Virgilio Lazzari

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Honor Felix Borowski on 25th Anniversary in Chicago

Musical Progress of the City Is Subject of Speakers at Dinner Tendered to Head of Chicago Musical College by Colleagues and Associates—Carl D. Kinsey Arranges Celebration—Frederick Stock and Giorgio Polacco Join in Tribute to Guest of Honor

CHICAGO, Nov. 11.—A quarter of a century in retrospect offers a rich field for contemplation. Felix Borowski, composer and president of the Chicago Musical College, glancing back over this vista of years on the twenty-fifth anniversary of his arrival in Chicago, finds an almost unbelievable improvement in the musical growth of Chicago.

A dinner commemorating the anniversary was arranged by Carl D. Kinsey, business manager of the Chicago Musical College, in the Rose Room of the Congress Hotel on Wednesday evening, Nov. 9.

Many men prominent in the artistic life of Chicago, including Giorgio Polacco, musical director of the Chicago Civic Opera, and Frederick Stock, con-

ductor of the Chicago Symphony, were present to greet Mr. Borowski and to wish him well in the next quarter of a century.

Frederic Chamberlain, president of the North Shore Music Festival, was toastmaster. In giving Mr. Borowski's health he dwelt briefly on the many changes that have come about during the last twenty-five years in Chicago; of the many forces that have been welded together, making Chicago a real center of music; of Mr. Borowski's share towards this end through his valuable work as a composer and as president of a notable institution which has always kept abreast of the times.

Mr. Borowski, in responding to Mr. Chamberlain's toast, related how friends in London had tried to dissuade him from coming to Chicago when he accepted Dr. F. Ziegfeld's invitation to join the faculty of the Chicago Musical College and to become a part of the musical life of Chicago. These friends dwelt on the primitive condition in which he would find Chicago, picturing a frontier town where one would scarcely dare to step outside the confines for fear of being scalped by the Indians. This did not deter Mr. Borowski, and it may have definitely satisfied him that such a place was the proper location for a progressive man.

He was soon able to refute his friends' alarming stories, as one of his earliest recollections soon after his arrival in Chicago, he said, was a concert given by the Theodore Thomas Orchestra in the Auditorium Theater. The concert was superior in quality to any he had heard in Europe.

Growth of the Opera

Chicago, with the exception of this orchestra, was largely dependent on New York at that time for its music. The Metropolitan Opera Company would descend upon Chicago for a few short weeks each year, with singers tired and exhausted after a strenuous season in New York; but it was the only operatic fare available.

During the last twelve years Chicago has had an opera company of its own, sponsored by a few wealthy citizens. This year showed still further progress, as the opera had been made a civic institution. A summer season of opera was also given at Ravinia. He referred to the good work done by the Apollo Musical Club for many years, in sustaining interest in choral music, and of the many musical organizations whose activities have helped to make Chicago a center of culture.

Mr. Borowski then spoke of a man with whom he had attended classes in Cologne, who had played the viola in the Theodore Thomas Orchestra and who later became an active factor in the musical growth of Chicago—Frederick Stock, conductor of the Chicago Sym-



Photo by Matseno, Chicago

FELIX BOROWSKI

President of the Chicago Musical College, Composer and Writer on Musical Subjects, Who Was Tendered a Dinner Last Week to Commemorate the Twenty-fifth Anniversary of His Arrival in Chicago

phony. Mr. Borowski told of his surprise at finding Mr. Stock in Chicago several years later. In conclusion he said that Mr. Stock was fifty years old on Saturday, Nov. 11, and many of these years had been unselfishly devoted to the development and enlargement of musical interests in Chicago. The toastmaster asked Mr. Stock to say something regarding the many improvements during the last twenty-five years.

Mr. Stock spoke of his high regard for Mr. Borowski, not only as a composer,

but also as a man who had been of definite value to the community by virtue of his faithfulness to his ideals and his unflagging interest in Chicago as a musical center; for his valuable criticisms in years gone by on different Chicago newspapers and for his help in writing the program notes for the Chicago Symphony concerts. These program notes have been of much benefit to the patrons of the concerts. He commented on Mr. Borowski's fine record of achievement as president of the Chicago Musical College, where his progressive spirit has kept things moving with the times.

Mr. Stock congratulated Mr. Borowski on having the splendid assistance of Mr. Kinsey, whose keen business sagacity and executive ability, combined with a genuine love of music, had relieved him of the necessity of attending to business details and enabled him to give his entire time to the promulgation of artistic ideals in the Chicago Musical College. The last twenty-five years have shown a broadening of interest in music on the part of the business men in Chicago. These men had been instrumental in making opera a civic institution and they had done much to put music on a firm foundation.

Mr. Chamberlain said that there was another man, Mr. Polacco, who, although only a few years in Chicago, regarded it as his home and had already made his influence felt through his sincere work with the Chicago Civic Opera Association as conductor, and this year as musical director.

Mr. Polacco said that, although he was not American born, his interests

MORE PROTESTS VOICED AGAINST RAIL FARES AND HOTEL CHARGES

Artists and Managers Declare Cost of Traveling Is Unreasonably High—Indorse Movement for Reduction of Transportation Rates and Issue of Interchangeable Books on a Mileage Basis—"Stop-Over" Privileges on Tickets and Professional Concessions at Hotels Advocated

WITH the decision on railway mileage reductions by the Interstate Commerce Commission pending, further expressions of approval of the proposed measure have been received from prominent musical artists and executives.

More instances of excessive charges levied upon the touring musician have been supplied, in several instances by the victims themselves. Concert executives have denounced the hampering effect upon their business of transportation and living rates that in some cases exceeded the young artist's fee.

Among constructive suggestions made by managers was one for increased "stop-over" privileges on rail tickets. An executive of a leading railway stated that "through" tickets between points differed in price only by a small margin from tickets allowing "stop-overs." The pre-war price of a "through" ticket from New York to Chicago was \$21, as against \$22.35 when a stop at Buffalo was permitted, and present rates for the same journey amount to \$32.70 and \$34.63, respectively. A greater number of stops, such as are necessary in a concert tour, proportionately increase this difference. Then there is the surcharge on Pullmans to be considered.

Protests from Artists

Among those who oppose the present high rates of travel is May Peterson, soprano of the Metropolitan Opera. "Travel expenses are exorbitant," she says. "In the West distances between cities where engagements are fulfilled are particularly great, and the railway fares of themselves consume fully 15 per cent of the average fee. This is exclusive of Pullman charges, which are extremely high. Often an artist's total expenses take as much as 75 per cent of his fee, when the manager's commis-

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PADEREWSKI OPENS U. S. CONCERT TOUR

Great Reception for Pianist in First Recital in Worcester, Mass.

By Tyra Lundburg Fuller

WORCESTER, MASS., Nov. 11.—Ignace Jan Paderewski, pianist, opened his American concert tour, the first since 1917, in Mechanics' Hall on Thursday evening. Music critics and music lovers from New York, Boston and other cities were present.

Prominent musicians who have heard Mr. Paderewski on previous occasions agreed that his art has suffered not the slightest loss during his years of absence from the concert platform, while he has been so strenuously occupied in the political field of his own country.

The hall was packed, even the space about the walls being utilized, and from the very first there was no doubt of the

enthusiastic spirit of the audience. That enthusiasm grew with each succeeding number of Mr. Paderewski's program, and when he finished his third encore, his own well-known Minuet in G, more than a thousand of his listeners left their seats and surged to the platform, where the great pianist was bowing his acknowledgment of their extended and thunderous applause. Mr. Paderewski refused all calls for a speech, however, and finally was allowed to retire.

For the first time Mechanics' Hall was dimmed for a concert and the effect was most pleasing. Mr. Paderewski's program opened with Mendelssohn's Variations Sérieuses, Op. 54. Then came Schumann's Fantasy, Op. 17, and Beethoven's Sonata, Op. 57. A group of Chopin numbers, including the G Minor Ballade; the Nocturne, Op. 37, No. 2; the B Flat Minor Mazurka and the C Sharp Minor Scherzo, was followed by the closing group by Liszt, including "Au bord d'une Source," Etude de Concert in F Minor and Polonaise in E.

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GUILD FORMED TO AID YOUNG ARTISTS

Expenses of Débuts Will Be Met by Unnamed Philanthropist

A new organization, to be known as the American Musicians' Guild, is announced by Herbert B. Nagler, of the Supreme Concert management, who will act as director, representing a well known philanthropist whose name is not to be divulged.

According to present plans the Guild membership is to be confined exclusively to unknown musicians, of American training, who have not had the opportunity to appear in public. Such opportunity will be given with the aid of prominent critics and musicians, who will assist in determining membership and will choose musicians whom they deem worthy of public appearance.

In every case four musicians will appear as débutants on the Guild program, two vocalists and two instrumentalists. The public will be charged admission, but the musicians will have all the expenses defrayed by the philanthropist. According to present arrangements, the first series of Guild concerts will be given at the Town Hall, beginning early in December.

"The organization of such a guild," says Mr. Nagler, "is perhaps one of the most important events in American musical affairs, for it gives the young and unknown artist a chance to appear in public. No influence or means will be necessary for consideration. Talent only will count. As our plans develop, we hope also to give the young musicians special opportunities."

OPEN LOS ANGELES COURSE

Florence Macbeth and Royal Dadmun in Joint Recital

LOS ANGELES, CAL., Nov. 11.—Behmyer's Philharmonic course of concerts for this season opened with a joint recital by Florence Macbeth and Royal Dadmun. Miss Macbeth charmed her audience and won much applause. Mr. Dadmun presented opera arias and ballads and made an excellent impression.

The Ellis Club, under the bâton of J. B. Poulin, opened its season with a concert at the Philharmonic Auditorium. The soloist was Blanche McTavish Smith, contralto, who sang with excellent diction and tone.

The Gamut Club dinner of Nov. 1 saw a large assemblage of musical, literary and professional people. The music of the occasion was performed by the Burbank Quartet, Lillian Bowles, soprano; Annis Howell, soprano; Wilbur Herwig, tenor; Isaac Blumenthal, baritone, and Sol Cohen, violinist. The accompanists were Ann Thompson and Eleanor Warren.

W. F. GATES.

CHICAGO, Nov. 13.—Theodore Stearns has resigned his position as music critic of the *Examiner*.

Borowski Honored

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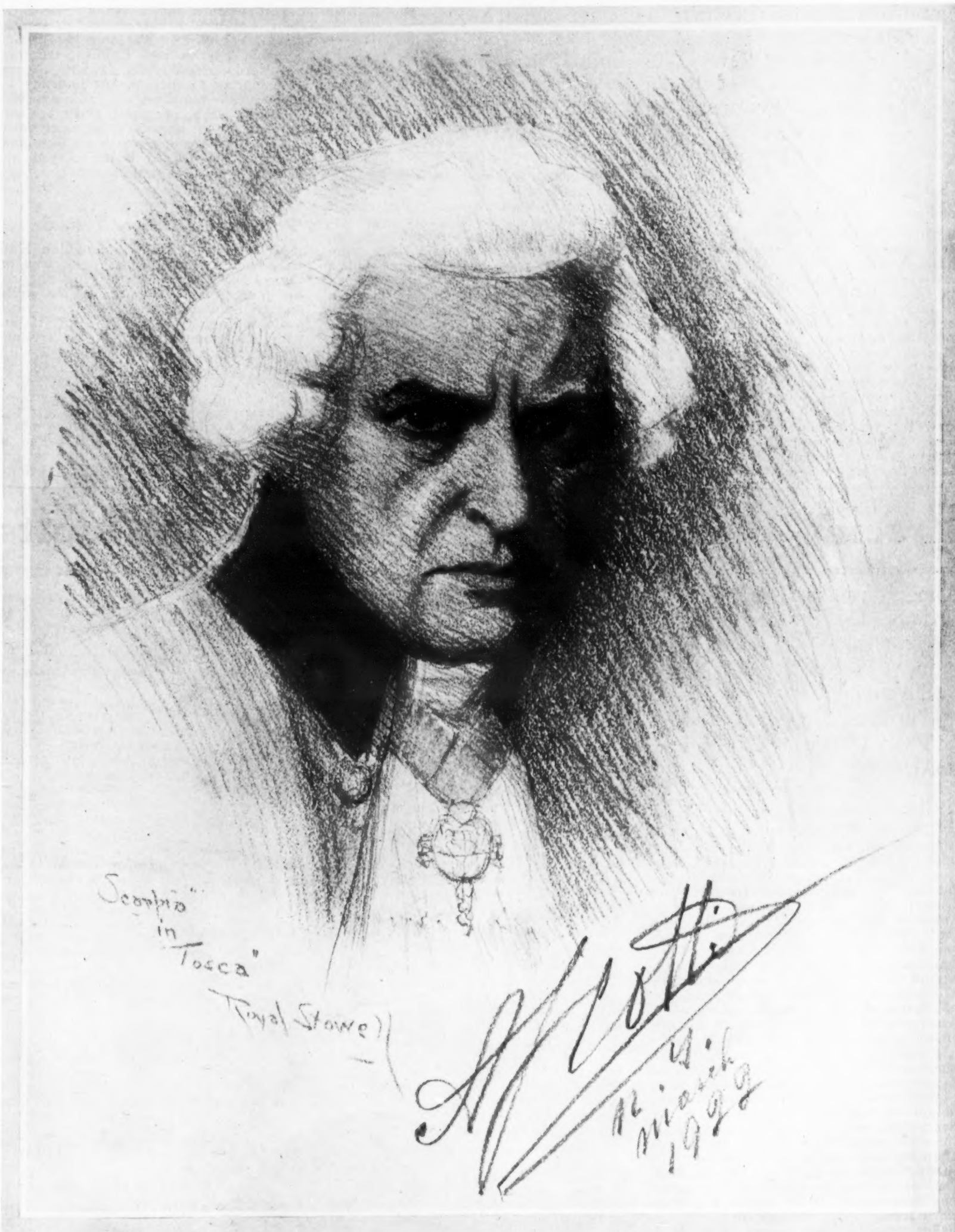
were so closely allied with America that he had become an American citizen and had married an American girl—Edith Mason. He was proud to cast his lot with a city which boasted of such musicians and men as Felix Borowski and Frederick Stock.

He believed that opera as a civic institution would add further laurels to a city already recognized as a musical metropolis and that the opera would inculcate a civic pride in the citizens of Chicago and add further glory and fame to a city now known the world over as one of the busiest and largest manufacturing centers anywhere.

Telegrams were read by Mr. Chamberlain from John C. Freund, editor of *MUSICAL AMERICA*, John McCormack, Leopold Auer, Ossip Gabrilowitsch, Philip Hale, Franz Kneisel, Leonard Leibling, Herbert Witherspoon, Oscar Saenger, Percy Rector Stephens, and Rudolph Ganz, regretting their inability to be present at Mr. Borowski's anniversary dinner.

CHARLES QUINT.

Antonio Scotti as "Scarpia"—An Artist's Study



WHEN Puccini's "Tosca" achieved its American première at the Metropolitan in 1901, the sinister *Scarpia* of Antonio Scotti dominated the opera, as it does to-day. Milka Ternina, the tenor Cremonini, and the beloved Charles Gili- bert—the great baritone's companions in that cast—have joined the great army of silent singers, but the fine Italian hand of the still youthful Antonio continues to pull the strings of the tragedy with all the cunning and art of other years.

Royal Stowell's drawing is a study worthy of its subject. It has caught the spirit of brutal malevolence behind the veneer of aristocracy, that broods ever in the face of Scotti's *Scarpia*. The passion and violence that shake the frame of this malefic being in those few moments when he permits his desire for the lovely *Floria* to overmaster him, burn in the eyes and hover about the lips. Relentless, cruel, treacherous, yet possessed of a distinction of bearing that fascinates while it repels—the essential

suggestion of these details of Scotti's portraiture are to be found in this sketch.

Innumerable *Florians* and *Marios* have come and gone, and there have been other baritones whose *Scarpia*s have been, in many respects, admirable studies. But the rôle is now as completely identified with Scotti as *Carmen* was with Calvé, *Roméo* with Jean de Reszke, or *Canio* with Caruso. Thirty-three

years in opera, more than a score of which have found him gripping audiences with the power of his *Scarpia*, have not changed his outlook toward his rôles. Many new and effective details have been added to his delineation of the arch-villain in "Tosca" since he first elaborated it, and to-day it is one of a handful of the most famous achievements of the contemporaneous operatic stage. O. T.

Damrosch Says Hope of Music Rests with Women

Walter Damrosch, in a talk given recently in New York to The Woman Pays Club at their weekly luncheon at the Algonquin, urged women "to bribe, cajole and tempt" their fathers, brothers and sons into cultivating music. In this country, he said, there were 100 women to every man interested in music and the reason for this was not only the natural emotional expression which women find in music, but also the lack of serious musical study in the majority of our homes and schools. He added, hopefully, however, that the establishment of school orchestras in various cities and towns was doing much to better this condition.

Washington Business Men to Aid Music Week

WASHINGTON, Nov. 11.—At a luncheon at the New Ebbett Hotel business men of Washington promised 100 per cent co-operation in support of Music Week which will be held next May. There were talks by Edgar Snyder, marshal of the District of Columbia; Henry E. Stringer, president of the City Club; Robert Lawrence, organizing director of Music Week; Charles W. Semmes, former president of the Rotary Club; Mrs. Lyman B. Swamstedt, president of the Women's City Club; Mrs. Leonard B. Schloss, president of the Jewish Women's Council; William W. Radcliff, director of the Radcliff Chautauqua Bureau, and Myron W. Whitney, tenor.

Piano Programs Take Place of Honor in New York's Week

Notable Recital by Levitzki and First of Series of Historical Concerts by Ernest Hutcheson Are Salient Events—Margit Werlé, New 'Cellist, and Erika Morini, Violinist, Among Artists of the Bow—May Korb and Therese Prochazka Prominent in List of New Singers—Julia Claussen and Clara Clemens Give Recitals

ALTHOUGH singers were again as numerous as all other recitalists combined, the prominence of several of the instrumentalists of last week lifted their concerts into greater relief than those of any of the vocalists. Mischa Levitzki gave a piano program that was one of the salient events of the season, so far. Ernest Hutcheson began his series of five historical programs, devoted to as many masters. Evelione Taglione and Oliver Denton were other pianists heard. A new 'cellist of excellent attainments, Margit Werlé, commanded respect at her introductory recital. Erika Morini returned to stir anew the enthusiasm of the many admirers of her violin art. Mischa Elman gave a third program, and Abraham Haitowitz was another violin recitalist.

Of several newcomers among vocalists, May Korb, a soprano who was first heard in the Stadium concerts as one of the audition winners last summer, attracted most note. Therese Prochazka, Norman Johnston and Elsie Lyon were others who gave first recitals. Julia Claussen, Clara Clemens, Barbara Maurel, John Charles Thomas and Isa Kremer were singers of the week whose names were familiar in the concert halls.

Norman Johnston, Nov. 6

In a first recital at Aeolian Hall Monday afternoon, Norman Johnston, baritone, disclosed a voice of good quality used with refinement and restraint. His was not singing that plumed to the depths of songs which called for something more than smooth vocalism, nor

did it possess much variety of tonal color, but it was not lacking in fundamentals of style. He sang in Italian, German, French and English, treating his words intelligently if not always with clarity of diction. A tendency to sombreness manifest at this recital doubtless can be overcome, and more can be made of an essentially musical voice already in large measure under excellent control. Charles A. Baker played his familiarly good accompaniments.

O. T.

Oliver Denton, Nov. 6

Mr. Denton's recital at Aeolian Hall on Monday night of last week was of varied excellence, some of his playing being of great beauty and other parts marred by inaccuracies. The program, made up mostly of sturdy stuff, began with Schumann's very long Symphonic Etudes, which the artist presented with fluency and excellent tonal differentiation. A Ballade, two Intermezzi and a Capriccio of Brahms disclosed perhaps the best playing of the evening, and the audience would have gladly heard again the second of the Intermezzi. The B Minor Sonata of Chopin was interesting, especially the Largo. The final group,

of two Preludes by Rachmaninoff, Griffes' "The White Peacock" and Enesco's Bourrée, Op. 10, No. 4, brought prolonged applause. Mr. Denton's art is growing in many directions, and, all things considered, the recital was one decidedly worth while in a season which has already brought forth a number of good things.

J. A. H.

Julia Claussen, Nov. 6

Though handicapped by a cold, Julia Claussen, mezzo-soprano of the Metropolitan, sang an arduous program at Carnegie Hall Monday night without asking an indulgence. Tonally, it was not the best singing she has done in New York, but the artist's command of style was such that her recital maintained a high artistic level. A Brahms group which included "Die Mainacht," "Botschaft," "Feldinsamkeit" and "O Liebliche Wangen"—master songs all—was skilfully and effectively presented, as was her opening number, "Ah! Rendimi," which alone survives Rossi's forgotten "Mitrane" for the never-ending glorification of the deeper-voiced sorority. In subsequent groups were a number of "first-time" songs, including two in Swedish by Sjögren and Merikanto, Gretchaninoff's "Le Captif," Henry Hadley's "Colloque Sentimental," and three, "Her Mirror," "Rest," and "Sea Nocturne," by Florabel Blackwell, dedicated to Mme. Claussen and still in manuscript. There was agreeable material in these, but nothing to demand individual comment. Frank La Forge played his customary admirable accompaniments, adjusted with glove-like snugness to the singer's needs.

O. T.

Barbara Maurel, Nov. 6

The rich voice of Barbara Maurel gave tonal beauty to the music she sang in recital at the Town Hall Monday evening. Her program ranged from Russian folk-songs to American ballads, with French and German groups to attest her linguistic versatility. An attractive Debussy group, of which "La Chevalure" was repeated although "Des Fleurs" was perhaps better sung, was particularly successful. Beethoven's "Ich Liebe Dich" was altogether charming. Strauss' "Heimkehr" was another number which disclosed good qualities, particularly as to phrasing. Sometimes Miss Maurel's upper tones were clouded by constriction, and this, with a lack of variety, warmth and intensity of style, were points which suggested themselves as deserving of further attention and correction. Coenraad V. Bos played tasteful accompaniments.

B. B.

Therese Prochazka, Nov. 7

Therese Prochazka, a Czecho-Slovakian soprano of obviously broad experience, though a newcomer on the New York concert platform, was heard in recital at Aeolian Hall on Tuesday afternoon of

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Freeing the Singer from Emotional Habits

Anne Stevenson Sees Imagination as the Approach to True Expression of Latent Feeling—Vocal Technique Should Be Developed Through Sensation Rather Than Conscious Physical Activity

By B. H. HAGGIN

THERE is apparently no need of repeating what has been said so many times before, that we are the slaves of habit. But to Anne Stevenson, New York vocal teacher, and member of the faculty of the Master Institute of United Arts, this has special significance and interest. She points out that this slavery extends even to our emotions, that by habit we express certain emotions all the time. It is for this reason that a student finds certain types of songs especially easy to sing, and one of the most important functions of a teacher is to arouse the pupil's unused emotions through his imagination.

However, not only must the pupil have emotions to express, but he must be able to express them. Here again, Miss Stevenson says, habit interferes. Nature, as exemplified by a child, is perfect in her responses and has provided us with a complete vocal action. But in the course of living we acquire and incorporate into this action so many personal habits that we work away from natural expression and lose the ability to express our emotions freely and automatically.

Learning to sing, according to Miss Stevenson, is therefore a process of eliminating the crust of acquired habit, of unscrambling the eggs. What remains then is the natural laws of vocal activity, laws which, when automatic, as they should be, operate in direct response to an emotional demand, and make it unnecessary to fix the resonance, to fix breath control, to make covered tones or open tones, to regulate the mouth for words or registers, or to do anything else consciously that should be done incidentally. But each pupil must arrive at these laws by way of his own difficulties, and the means which he uses to overcome these difficulties constitutes an individual, not a general, "method." This assumes special significance in Miss Stevenson's work.

"It is my contention," she says, "that when the vocal apparatus is acting naturally, the result is what I call 'true' tone, a distinctive quality which is rarely produced and therefore rarely appreciated. It combines all the desirable qualities, being clear, mellow (limpid) and floaty, possessing color, texture, form, body and movement (rhythm), and, very important, exhibiting its natural timbre. These depend upon free muscular activity, healthy membranous tissue and correct mental conceptions.



Anne Stevenson, Vocal Teacher, Member of Faculty of Master Institute of United Arts

"Let us assume that the teacher knows the correct result and what it depends upon. That is, he has a thorough knowledge of vocal anatomy, physiology and psychology, not to speak of musical knowledge and repertoire. In that case, when a tone is sung, whether it be correct or wrong, he knows exactly what is happening in the singer's throat and in his mind. The sound furnishes the key to the difficulties; it is both a basis for correction and a test after correction."

Teaching by Sensation

"Now, what I claim for myself is a simpler, surer and more natural way of attacking difficulties than has been employed throughout the history of vocal art and teaching, or is being employed to-day. In other words, I make no claim

to have discovered lost vocal secrets, because I believe, in the first place, that there can be change and improvement in my field as in any other, and, in the second place, that my approach is just such an improvement.

"I approach difficulties solely through sensation. When I hear a tone and discover what is wrong I do not tell the pupil to do anything. In fact, he may be in complete ignorance of the physiological processes which I as a teacher must know. Knowledge, even of the correct physical process, may be a disadvantage because it often leads to self-consciousness and thus to contraction. But what the pupil must have is the ability to reproduce the sensation which I know accompanies the correct action and its resulting tone. If he feels the right

sensation he will do the right thing.

"As the pupil becomes familiar with these sensations, they become principles which he can use as an infallible guide. What is a law to me as a teacher becomes established as a law by the pupil for himself through experience and repetition and by each pupil differently. Hence there is no one method of application, though there are definite principles to be applied.

"As you see, I appeal to the imagination instead of to mechanics, relying upon nature to respond, as she invariably does. The usual procedure of producing results artificially, i.e., of fixing the resonance, blending the registers and so on, results in many fallacies or part truths. I mention only two, the so-called open tone, which may be clear without body or color, and the so-called covered tone, which may be dark and mellow without clearness. I maintain that a particular quality of tone should not be sought consciously, but should be produced unconsciously upon demand of the emotion which it is to express. Then the singer is free to concentrate upon the emotional message of his song.

"I have spoken of the importance of natural timbre in 'true' tone. It is a result of perfect balance between fundamental and overtones, and is important in classifying a voice. If the voice is not used correctly, it displays a false timbre."

TO ASK RUSSIANS FOR GUARANTEES

Immigration Authorities Will
Enforce Law Against
Visiting Artists

By A. T. Marks

WASHINGTON, Nov. 11.—The Bureau of Immigration, Department of Labor, states that a number of Russian musical organizations which plan to tour the United States during the coming winter and spring will be required to furnish the American authorities with ample guarantees that the stay of each organization is to be temporary and for the purpose of giving concerts and other musical entertainments as artists or actors. "In any case," says the bureau, "these aliens will be required to undergo the usual examinations, although they will be entitled to exemption under the provisions of the contract labor and quota law if they are able to furnish the Bureau of Immigration with guarantees covering the purpose of their visit to the United States."

The Bureau points out that the immigration laws permit the admission of aliens who are singers, artists, professional actors, lecturers, nurses, ministers of religion, college or seminary professors, aliens belonging to any recognized learned profession, or aliens employed as domestic servants. The exemptions accorded to these aliens, the bureau further states, do not include the members of their families.

The organizations whose status is before the bureau are the Andrieff National Russian Orchestra of thirty-five pieces; the Kapella Chorus of 100 voices from Moscow; Baroness Zenia Alexandrovna Engelhardt, harpist, who will be accompanied by a small company of musicians; the Gabima Orchestra and dramatic organization and the Lubimoff Quartet, vocalists and instrumentalists. The first of these organizations to reach the United States, according to information received here, will be Baroness Engelhardt and her company, who are scheduled to arrive in December.

A. T. MARKS.

Friends of Music to Devote First Program to Bach

The Society of the Friends of Music of New York will give the first of its six subscription concerts in Town Hall on the afternoon of Nov. 26. The entire program will be devoted to Bach and will be under the leadership of Artur Bodanzky, conductor of the Metropolitan Opera Company. The Society will have the assistance of Bronislaw Huberman, violinist, in the A Minor Concerto; Paul Bender, baritone; George Meader, tenor; Frances Peralta, soprano, and Marion Telva, contralto.

Chose Singer's Career After Studying Medicine

Paul Bender, German Bass, Comes to Metropolitan Opera After Much Experience in Europe—Commends Loewe's Ballads to the Recitalist

PAUL BENDER, the German bass, a newcomer at the Metropolitan Opera House this season, does not suggest the singer in any way by his appearance. Meeting him casually, one places him as a broker at an office desk rather than an opera singer in costume and make-up. This is due largely to his huge stature and his quiet manner as much as to the absence of any evidence of that vague thing referred to as "temperament."

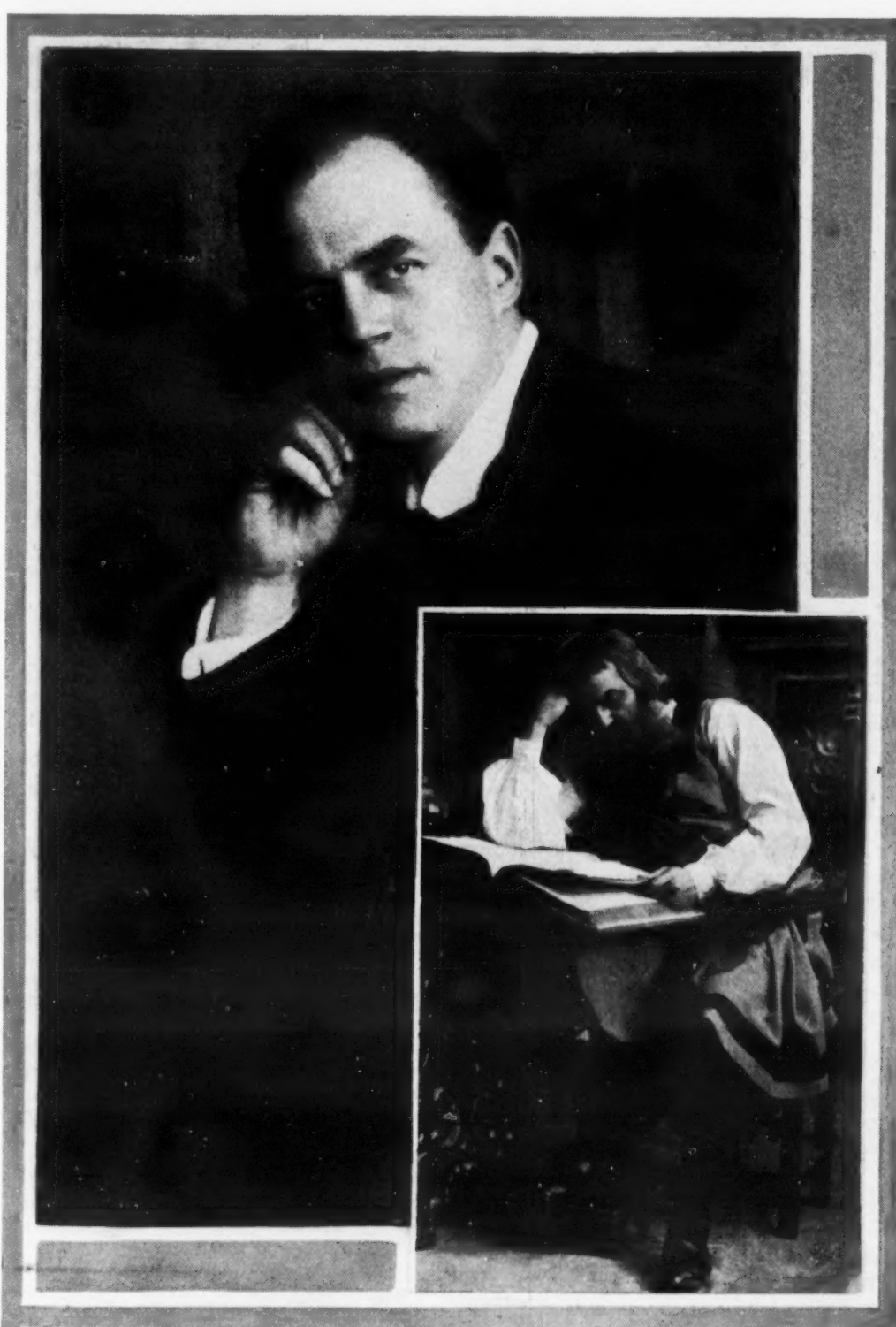
"I very nearly became a doctor," said Mr. Bender, "though my ambition was always to be a singer. My father, however, was a very sensible man, and when the time came for me to choose my profession, he said it was wiser not to decide definitely at once. So I was sent to Berlin to study medicine, though I continued my singing as well, and the understanding was that if my voice proved good enough I was to be allowed to become a singer, and if not, I was to be a doctor."

"Well, it did prove worth while, and I made my debut in opera as *Sarastro* in 'Die Zauberflöte' in Breslau. When? Not so terribly long ago. During my years as a medico-musical student, I studied with Luise Ress and Baptist Hoffmann and sang at numerous concerts. I did a great deal of Bach with the organist Reimann, and it was of incalculable advantage to me. Everyone should sing Bach, no matter what kind of vocal work they are planning."

"Before the war I had sung pretty much all over Europe, in Austria, Hungary, Belgium, London. In June, 1914, I was in Paris and sang *Gurnemanz* in 'Parsifal' in the first performance of German opera in German since the Franco-Prussian War."

"Then I have done a lot of recital work. I gave fifteen recitals in Berlin alone last winter. I enjoy recital singing very much, because in recital the singer has a chance to present music with more gradations of shading than in opera, finer colors and a broader range of emotion. I am particularly fond of the Loewe ballads and should like to do an entire program of them here. There are quite a few of them, I believe, that have not been heard in this country, or at any rate, not to any great extent. Do you know 'Der Nöck'? It is a charming song."

Mr. Bender went over to the piano and played a few measures of the bewitching nursery ballad, singing the long twelve-measure vocalized phrase that ends the first stanza in one breath and



Paul Bender, Bass, Now Commencing His First Season at the Metropolitan Opera. The Lower Portrait Shows Mr. Bender as "Hans Sachs," a Role He Has Sung Many Times in Europe

with a smoothness that a coloratura soprano might have envied. Then he went into the "Kleine Haushalt," another nursery ballad, and sang the stanza about the chariot made of a flower-cup and drawn by grasshoppers. Obviously the singer's repertoire, ranging from the heaviest Wagnerian rôles to this delicious nonsense, is one of extraordinary breadth.

performances of Dr. Schipper as *Amfortas* and *Wotan*, of Bechstein as *Mime*, and of Bandler, who was especially successful as *Klingsor*. A splendid *Gurnemanz* was portrayed by Karl Braun, who was formerly connected with the Metropolitan, and whose great ability and art as a singer was also displayed in the rôles of *Fafner*, *Hunding* and *Hagen*.

The Italian ensemble is under Mascagni's bâton. To this circumstance may be ascribed the fact that a considerable number of operas of the still productive composer, whose works have, however, been on the whole sterile since "Cavalleria," have been presented. The task is a thankless one. The personal presence of the composer, who still has retained his youthful fire as a conductor, however, caused works such as "Iris," "Isabeau" and even "Piccolo Marat" to be much more than prefatory successes.

There are, moreover, far fewer stars among the Italians than among the Germans. The best work is done by the tenors Lazaro, Fleta and Volpi, and of these the first-named proved to be a singer with a fine voice and intelligence. Of the ladies mention may be made of Dalla Rizza, whose voice has, indeed, lost much of its former flexibility, and Hidalgo, who was excellent both in voice and from a histrionic standpoint as *Rosina* and *Gilda*.

A French and a Brazilian group complete the ensemble, but neither of them have contributed toward the artistic success of the whole.

JEAN TORPLITZ WILDE.

"Aside from singing," Mr. Bender continued, when the impromptu recital was over, "I like to paint. I think every artist should have an interest entirely apart from his profession. I prefer portraits and then I do sculpture also. But I don't expect to have much time for these things this winter, as I'll be kept pretty busy at the opera house. It's a huge place, the Metropolitan, but I find it extremely easy to sing in it."

"Then, when my engagement is over there, I go on tour in concert. That is why we couldn't bring our children over with us, our two boys, a year and two and a half years old. No, Mrs. Bender doesn't sing. She says that one singer in the family is quite enough, and with three males to look after, she has her hands too full to think of anything artistic for herself!"

"At the Metropolitan I appear as *Baron Ochs* in 'Rosenkavalier' and am to do various Wagnerian parts. I'd like to sing the *Holländer*, as it is one of the parts I like best, but I'm afraid there is no chance of it. Next year I shall do *Sachs*, which I also enjoy, and I may sing *Mephistopheles* in 'Faust,' though that is not decided as yet. I have sung *Ochs* eighty times abroad, so I am interested in doing it here."

JOHN ALAN HAUGHTON.

Paderewski to Make Sixty Appearances

Ignace Paderewski, whose first recital of the season in New York will be given in Carnegie Hall on the afternoon of Nov. 22, has begun his tour of the country and will make sixty appearances, concluding with a recital at the Newark Festival on April 26.

San Antonio Singer in Milan Opera

SAN ANTONIO, TEX., Nov. 11.—At a meeting of the Tuesday Musical Club a cablegram was read stating that Bertha Berluner, a club member, had made a successful debut in opera in Milan.

GENEVIEVE M. TUCKER.

Weingartner and Mascagni Lead Opera in Rousing Celebrations in Brazil

RIO DE JANEIRO, Oct. 14.—Opera, with Felix Weingartner and Mascagni as conductors, has formed an important part of the festivities with which the Republic of Brazil has celebrated the 100th anniversary of her separation from Portugal.

Congressional sessions, receptions, banquets, balls, gala performances and the like have followed one another in seemingly endless succession since the Brazilian Independence Day, Sept. 7. Special missions and envoys, among whom were President Auto Almeida of Portugal and Secretary of State Hughes, have been coming and going and the warships of all nations have been lying in Rio's beautiful harbor on a visit of friendship. Soldiers of the American Republic have been passing through the streets of the capital with rousing music and flying banners, among which the Stars and Stripes has been represented as well as the Stripes of Argentine, and have helped to lend a specially festive air to the opening of the Centennial World's Exposition.

With all these celebrations it has been difficult to collect a proper audience for theater or concert, even Godowsky playing before a small audience, nor has the

operatic ensemble at the Teatro Municipal been accorded the attention which it deserved.

The German group, which has presented "Parsifal" and "The Ring" both for the first time in Rio in German, has undoubtedly fared best of all. At its head is Felix Weingartner, who had an emphatic success here a few weeks ago with the Wiener Philharmoniker. He is greater on the concert platform, but brings the hearer under the spell of his music when he conducts opera as well. He is always creative, bringing out the main themes of the work clearly and simply without ever neglecting the details. His manner of taking the tempi ever impresses one as remarkable.

On the stage we have a star of first magnitude in Helene Wildbrunn, who gave perfect performances as *Kundry* and *Brünnhilde*. The peculiar rich timber of her voice, which is beautifully modulated in all ranges and registers, places her without question in the ranks of the foremost German singers of today. Among the male members of the cast, Kirchhoff, whose acting almost surpasses his singing, grips our attention first of all. His *Loge* was almost a scientific achievement and his *Siegfried* was sung with ever-increasing success. In addition, we have the excellent per-

Week's Arrivals Swell Long List of Artists Here for Winter Season



Wide World Photo

Photo by Bain News Service

Mary Garden and Curt Taucher Arriving in New York. Miss Garden Is Here for Performances with the Chicago Opera and for Concert Engagements. Mr. Taucher Has Been Added to the Tenor List at the Metropolitan

A LARGE number of arrivals during the past week included Mary Garden, soprano of the Chicago Opera, who came on Friday on the Aquitania with many things to say about Parisian fashions, American politics and her loss of weight. She was to sing on Tuesday evening in "Carmen."

She will sing in Chicago during the first two weeks and the last two weeks of the opera season, filling seventeen concert engagements in the interval and appearing with the company afterwards on tour. She is as yet not booked for a New York appearance; nor will she appear in a new rôle. However a revival of "Natoma" is being considered, together with her reappearance in "Tosca."

Another passenger on the Aquitania was Paul Ludikar, Czecho-Slovakian bass.

The Scandinavian-American liner United States broke a record to bring Mme. Charles Cahier here in time to an-

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pear with the Philadelphia Orchestra in Washington on Nov. 7.

The Resolute brought Curt Taucher, tenor of the Dresden Opera, who is joining the Metropolitan forces this season. Hugo Herwin, impresario, found amusements in Berlin doing a big business. Mano Kurz, brother of Selma Kurz, soprano of the Vienna Opera, said that his sister had been ill but would sing in Berne, Monte Carlo, Madrid and Barcelona.

Theodore Spiering, violinist, arrived on the President Roosevelt. He has been appearing as conductor in Berlin.

A young violinist, here for several concerts, was Henri Moscovitz, a pupil of Alfred Xrun.

Moscow Opera Reopens

The Moscow operatic season has opened, presenting many features of interest, according to the New York Times of Nov. 12. Emphasis seems to be placed on the spectacular side of the operas, for the settings and costumes are a blaze of color, and, with the finely trained ballet, quite overshadow the singing. In "Aida" innovations have been made in the action to re-create the characteristic movements of the ancient Egyptians.

Metropolitan Opens

[Continued from page 1]

anguish in the keenest accents. It tended toward stridency when power was applied and it was not free of the soprano's familiar *coup de glotte*. But it had a dynamic intensity which was more appropriate to the music of opera's most effective scene—that horripilating third act—than nectarean sweetness would have been.

Like her sensational roll down the steps in "Cavalleria Rusticana," Mme. Jeritza's recumbent delivery of "Vissi d'Arte" has taken on the aspects of a palpable stage trick, now that its novelty is gone. Undoubtedly it serves to bridge over an awkward hiatus in an act that otherwise is all motion, but the excitement of any such device is largely dissipated by familiarity with it.

Cecil Arden sang the music of the unseen *Shepherd* prettily. Pompillio Malatesta as the *Sacristan*, Giordano Paltrinieri as *Spoletto*, Louis d'Angelo as *Angelotti*, Robert Leonhardt as the *Jailer* and Vincenzo Reschiglian as *Sciarrone* completed a competent cast. Roberto Moranzoni conducted with no fear of the brass or the drums, but with more respect for the voices than at some other performances of "Tosca." The orchestra played with its accustomed richness of tone.

Although "Tosca" has not yet been given the new investiture it needs, in common with "Aida" and one or two other of the operas which achieve the most performances in the course of a season, no fault could be found with the stage craft of Monday night's performance. It had all the traditional smoothness of the Metropolitan.

METROPOLITAN BANS FLOWER FUSILADES

Nosegays Must Be Sent to Dressing Rooms of Artists

Flowers may no longer be handed over the footlights at the Metropolitan, and those who have been accustomed to hurling nosegays at their favorite singers should send all such tributes henceforth to the dressing rooms.

This somewhat revolutionary edict has been posted in four languages at the opera house by General Manager Gatti-Casazza. Among other restrictions, strangers are forbidden access to the stage and the dressing rooms; dogs are tabu either in front of, or behind the scenes; canes, hats and cloaks are not to be a part of the costumes of those participating in rehearsals, and card-playing in the dressing rooms is strictly tabu. Artists and others who lose jewelry or other valuables need not expect the management to assume any responsibility.

No longer will long queues of prospective standees bend around the corner of Broadway. Hereafter those holding general admission slips will enter by the Thirty-ninth Street doorways and the Broadway lobby will be rid of one of the chief elements of congestion.

A half row of seats has been added to the dress circle at the back, on the main floor, somewhat diminishing the space available for standees. No other changes in the physical arrangements of the opera house were to be noted by the first night audience.

Music Teachers' President Urges Co-operation with School Teachers

HARTFORD, CONN., Nov. 11.—The Music Teachers' Association of Connecticut met with the State Teachers' Association in a joint session in this city on Oct. 27. Among the speakers in two interesting programs was J. Lawrence Erb, president of the National Music Teachers' Association, who discussed the subject, "Music for a Better Community." Mr. Erb recommended wider co-operation be-

tween music teachers and school teachers, stating that this plan could profitably be carried out elsewhere.

Hear Francis Macmillen in St. Louis

St. LOUIS, Nov. 11.—In the second of Elizabeth Cueny's concerts in the People's Course on Nov. 4 at the Odeon, Francis Macmillen, violinist, gave an artistic recital. His principal numbers were the "Symphonie Espagnol" by Lalo and the Introduction and Tarantelle by Sarasate, interpreted admirably. Several extras had to be added.

HERBERT W. COST.

Mona Gondre, diseuse, and Elise Sorel, harpist, who have been giving a series of recitals on the Pacific Coast, will appear in New York at the Town Hall on Dec. 4.

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Dear MUSICAL AMERICA:

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Thus spake Giulio Gatti-Casazza as he took off his hat and laid down a bludgeon that would have done credit to an Irishman on his way to a fair in Tipperary.

"Take Scotti, for instance," said he. "Scotti has sung here now for ever so many seasons and the people are just as appreciative of his art as they were when he first came. Now in Italy, in Spain, in South America it is quite different. Take an artist, for instance, as great as Tamagno was in his day. When in Buenos Aires, after he had been there two years, they heard that he was coming again, the subscribers to the opera cried out: 'Basta! We have heard him enough. We want somebody new!'"

"There is another distinguishing characteristic," continued the world-renowned impresario, "which is typical of the American public and shows that it is cultured—it listens in patience to the performance. In many of the foreign countries they hiss, they applaud, they laugh while the performance is on, which is not adapted to improving its character or enabling the singers to do their best."

"Here, too, I have found the press not only very capable but very honest. There may be times when the manager may disagree with the critics, but their integrity is unquestioned."

"Europe to-day is in a bad way, and that is one of the reasons why the artists who come here should be grateful for their opportunity. Nowhere in the world can you hear such artists as we have each season at the Metropolitan, whether we give Italian or French or German opera. Then, too, considering the value of the dollar, they are the best paid in the world."

"If I am proud of anything it is that I have been enabled with the loyal co-operation of all my assistants to found an organization on so secure a basis that it would go right on if I were to pass out to-morrow."

Discussing the question that has arisen from time to time why the Metropolitan did not engage certain artists, Gatti was very frank, and said that while the Metropolitan was an artistic institution for the giving of opera according to the highest standards, at the same time there was a business side to the situation. The manager had to consider that. If an artist, however distinguished and popular, could not draw anything like the remuneration he demanded, and there were other artists in the company who were satisfied with the reward they received who were about as good in drawing power, why should the manager adopt a method in conducting his affairs which did not exist in any other business?

One of the principles which guided him, said Gatti, was to bring variety into the season, not only in the operas that were given but in the shape of artists. In this way the interest of the public is maintained. After all, said he,

the real master in our operatic affairs is the public.

"With regard to the production of novelties," said Gatti, "my experience has been that while for the sake of artistic progress they must be produced from time to time, nevertheless, in giving them, it is advisable that we take singers of popularity and standing, so that the novelty may be acceptable to the public."

We talked about various matters, which included some discussion of Maestro Toscanini and Lucien Muratore, the noted French tenor, much of which, however, it would be indiscreet to mention, especially as on this occasion Gatti had permitted himself to assume a smiling and genial attitude, which he never does if he thinks he is going to be literally quoted in everything he says.

Gatti seems in splendid condition. He always is when he comes back after his holiday. It is only toward the end of the season that he shows the strain there is in maintaining that wonderful mask, that immaculate calm, in the operatic hurly burly of which he is the center.

Gatti's reference to the critics reminds me that Albert Spalding has recently delivered himself on the same subject. "To my mind," said he, "the American critic is immeasurably the superior of the European." He gives as his reason that here there are fewer cases of disappointed and unsuccessful artists taking to writing about what they cannot themselves do. He also said that the musical columns of our dailies are represented by men of culture and musical knowledge. He gives them a large share of the credit for the splendid taste of American audiences. True, constructive criticism may not create a love for music, he said, but it certainly creates a latent feeling for it.

There was a time, though, when I think Spalding was not so amiably disposed to the critics as he is now. Evidently, either he must have changed his mind or the critics must have changed theirs.

This brings me to refer to something I recently quoted about the critics as having been said by John McCormack. I found it in the pictorial supplement of the New York American, and naturally considered it was John's view to-day.

Now I find that the interview had been given some eight years ago, when John and the critics were not on such excellent terms as they are to-day. However, John has grown in his art and as he has grown in his art he has come to like the critics better because they are reporting the fact.

But, anyway, it just happens that I had an opportunity to know what John thinks to-day, and here it is in the shape of a confession by John that he has learned to know in his years here that for justice, knowledge and absolute integrity, no critics in the world are superior to our own Americans.

Personally I think that both the distinguished American artists that I have referred to can be very grateful to the critics, especially when they have written things that were not agreeable in years past.

The critic whom the artist has really to fear is the one who, in order to save trouble, always writes nice things.

You know we are more likely to go to sleep and do poor work through praise than we are when we get it good and hard in the neck, for when a man gets it good and hard in the neck, he gets up early in the morning to put forth his best efforts, to show that the man who has assaulted him, whether in or out of print, is—. You can fill this in to please yourself.

A very remarkable instance of the independence of the critics was recently shown in a review by Heywood Brown of the "Forty-niners," a kind of satirical vaudeville contributed by a lot of humorists who undertook to make an American entertainment on the line of the "Chauve-Souris." These humorists write for the daily papers. The audience discovered why so much of the humor in the daily papers is so deadly dull.

Brown, in writing of his own contribution, characterized it as "entirely ineffective." It is not every critic who will damn his own work when it is publicly presented, but maybe the lack of effectiveness was due to those who presented the skit.

When Marie Jeritza first appeared among the artists at the Metropolitan, the atmosphere back stage was decidedly frigid. Most of the artists apparently resented the high favor in which she stood with the powers that be, also they took sides with the "gerryflappers" in

resenting Madame's displacement of dear Geraldine Farrar, with which I need scarcely say the charming Austrian had absolutely nothing to do, for as you may remember, Gatti and Kahn tried to get her here over seven years ago.

To illustrate the feeling that there was at the time, let me tell you something that is not known, namely, that Antonio Scotti, whose *Scarpia* has been referred to as being "the best chief of police Rome ever had," during the second act of the "Tosca" performance, in which Mme. Jeritza appeared, was stricken so forcibly with the knife which *la Tosca* uses on *Scarpia*, that the point went through Scotti's garment, through the skin and drew blood, real blood!

Scotti, with that superb sang froid which characterizes him, did not speak of the incident. The story came out, however, when it was known that he had gone to his dressing-room and had the cut fixed up, after it had been photographed.

When a friend asked him why he had kept the matter quiet, he said: "If I had let that piece of news out, cablegrams would have been sent around the world, saying 'Jeritza killed Scotti,' and I did not want to give Madame that much free advertising."

However, the season has opened with *la Tosca*, and the gallant Scotti and the statuesque and charming Viennese, in spite of their little difference of opinion in the second act of the opera, are known as the best of friends. Certainly no one could have yielded the place of honor in certain calls more gallantly than *Scarpia* did to his *Floria* on the opening night of this season.

John Philip Sousa, the march king, who celebrated the other day his 68th anniversary—may he live to be an hundred—and who is said to have written over 100 marches and several hundred other musical compositions, informed a reporter that if he dies rich, it will not be from his music royalties, and yet you know the sale of his marches in the form of sheet music and records has run into the millions. True, Sousa sold his first march for about twenty-five dollars and for another he accepted a copy of an unabridged dictionary, but I have an idea that some years ago I happened to be in the leading hotel in the city of St. Louis, where I saw a copy of a letter which had been sent John Philip by the John Church Company of Cincinnati, his publishers for years, enclosing a check for something over \$100,000 for royalties to date. But maybe John Philip has made so much money, that \$100,000 is not much more than if it were German marks at their present valuation.

For several seasons at the Metropolitan there was a very charming, clever little lady who made a great success in the "Bluebird" by the name of Raymonde Delaunoy. She also appeared in "Boris" and "Oberon."

I would advise artists, if she is still with the company, to be very polite to her, for the reason that in private life she is Mme. Thomas, wife of Louis Thomas, who since a certain Monsieur Coty, a multi-millionaire perfume manufacturer, purchased the celebrated Paris newspaper *Figaro*, has been appointed to look after the American news and literary pages in that distinguished journal, whose editor, by the bye, Alfred Capus, member of the French Academy and one of France's best known writers, died only a few days ago.

It may interest you to know that the French daily papers give very little news about the United States, so no wonder that the French have very vague ideas about us. True, now and then some clever person writes an essay about the conditions here, but when it comes to news about the United States, there is very little to be found in any of the French papers. The French press generally is more interested in opinions when written by people of distinction than they are in what we Americans call "news." Indeed, when you look over some of our daily papers and find out what is given prominence as constituting news, you must conclude that the principal avocation of the citizens of this country is to commit murder, burglary, arson, theft, or at least suicide every twenty-four hours.

Walter Damrosch came near hitting the nail on the head the other afternoon when at the weekly luncheon of the "Woman Pays Club" he said that the women of this country loved music far more than the men and that it is the women who have done most to develop the art in this country.

This club is one of the most interest-

Viafora's Pen Studies



The Gentle Art of Accompanist Is No Sinecure, and in That Field Walter Golde, Pianist, Has Achieved a Position of His Own. He Is Also Well Known as Coach. Mr. Golde Is Depicted by Viafora in the Act of Sounding a Particularly Resonant Chord

ing organizations in New York City. Its members are young women who earn their own living, many of them in very important and responsible positions. Here you will meet the private secretary of some big man of affairs, of some leading theatrical manager, also noted writers for the press, and if you have been so fortunate as to be a guest of the club, you will further discover that these women who earn independent incomes, some of them quite large, are a very charming, exceedingly intelligent lot, free in their manner, with that freedom which is most delightful because it does not suggest the spirit of a vague Bohemia.

In the course of his address, Walter urged the women to bribe, cajole and tempt their fathers, brothers and sons into a love of music. I notice that he did not refer to husbands. Evidently he considered all the members of the club to be spinsters.

He also said that there are one hundred women for every man studying music in this country. This he explained by the fact that women found an emotional outlet in music which men did not.

I never knew but one business man who found music an outlet for his emotion. If the cook burned the steak, or the wife soured the milk and treated him with disdain, he used to go out to the top of a little hill near his home and play the saxophone all by himself.

They have been publishing some of the letters of the late James Huneker, generally known as "Jim" to all his brother critics, musicians, newspaper men and the crowd generally. These letters show poor Jim to have had a hard time of it with all his reputed success. Everybody liked him. Many people thought he had secured a fortune from his articles and for his books, though he said the latter did not sell.

However, these letters, delightful as some of them are, do not give such an illuminating idea of Jim's genial and impossible personality than will be found in an article entitled, "Huneker: A Memory," in H. L. Mencken's "Prejudices" (Third Series).

Mencken describes a session he had with Jim at Luchow's, a celebrated restaurant and resort for Bohemian entertainment on Fourteenth Street. "We sat down," said Mencken, "to lunch at one o'clock, and at six the waiter was hauling in his tenth or twentieth *seidel* of Pilsner beer, and Jim was bringing to a close, *prestissimo*, the most amazing monologue that I had ever funnelled into my consciousness. What a stew, indeed!

"Berlioz and the question of the clanging tint of the viola, the psychopathological causes of the suicide of Tchaikovsky, why Nietzsche had to leave Sils Maria between days in 1887, the echoes of Flaubert in Joseph Conrad (then but newly dawned), the precise topography of the warts of Liszt, George Bernard Shaw's heroic but vain struggles to throw off Presbyterianism, how Frau Cosima saved Wagner from the libidinous Swedish baroness, what to drink when playing Chopin, what Cezanne thought of his disciples, the defects in the structure of 'Sister Carrie,' Anton Seidl and the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

musical union, the complex love affairs of Gounod, the early days of David Belasco, the varying talents and idiosyncrasies of Lillian Russell's earlier husbands, whether a girl educated at Vassar could ever really learn to love, the exact composition of chicken paprika, the correct tempo of the Vienna waltz, the style of William Dean Howells, what George Moore said about German bathrooms, the true inwardness of the affair between D'Annunzio and Duse, the origin of the theory that all oboe players are crazy, why Lowenbrau survived exportation better than Hofbrau, Ibsen's loathing of Norwegians, the best remedy for Rhine wine *katzenjammer*, how to play Brahms, the degeneration of the Bal Bullier, the sheer physical impossibility of getting Dvorak drunk, the genuine last words of Walt Whitman . . .

Do you wonder that, after all this, Mencken left in a sort of fever, and that it was fully two days before he could sort out his impressions and formulate a coherent image?

But that was Jim. He was so full of facts, had read so much, had traveled so much and had met so many distinguished people in the musical, art and literary world, that he positively exuded facts as some people exude perspiration on the slightest provocation. But it can be said of Jim that if in his process of exuding moisture truth was lacking, he could manufacture it with such an imperturbable manner as would convince the greatest skeptic.

What I always liked about Jim was his readiness to help. He never used the vitriol that was in his pen except at times on the big ones. To the debutante and the struggling he was always kindly, even if they did not advertise in the musical sheet to which he contributed for so many years and only left when he began to fear the wroth to come.

* * *

There are several classes of audiences in New York. One class goes to the opera; another to the symphony concerts; another to the recitals of pianists; another to the recitals of singers; another to the recitals of violinists; and then there is a particular set that goes to such concerts as R. E. Johnson gives in the morning at the Biltmore, and which set is of great value to the operatic artists ambitious of making a little pocket money in the shape of engagements for concerts. Every artist at the Metropolitan of any distinction looks forward to the day when such engagements will be forthcoming for the reason that it is not merely a concert or two in New York but a series of such that can be secured all over the country before and after the operatic season.

Now the managers out of town and others who engage artists are a good deal influenced in their selection of talent for their various musical clubs and societies by the reception given by certain audiences in New York, audiences which compare somewhat with those to which they have to cater in their home towns.

For these reasons when two artists like Gigli and de Luca make a sensational success as they did the other morning at the Biltmore, it means a great deal more than would appear at first sight. Mrs. Jones, who is, we will say, the lady in a certain club in a large city who engages talent during the season, is not particularly interested in the reception given an artist at a symphony concert for the simple reason that she knows that the audience that goes to a symphony concert in New York City is not the kind of audience to which she has to cater at home, but when she hears that an artist won out at a musicale, for instance, or at the Biltmore, that means a good deal to her and gives her the confidence to pay the fee that is demanded and which is generally a pretty high one.

Gigli at the Biltmore carried all before him and proved how large a place he has won in the affection of New Yorkers. His reception was nothing short of an ovation. The same may be said of De Luca, who sang a song in English, "Marietta," to the delight of the audience, which applauded him again and again.

De Luca is very wise in his generation, and has an imperturbable good nature. He laughed heartily concerning what I wrote about him the other day with reference to his marriage and the hope of his friends that he would now keep

open house, and emerge from the seclusion in which he has lived in his *palazzo* during vacation.

De Luca had, it seems, some experience in his younger days, when he saw several very noted artists so poor in their old age, though they had earned fortunes, that they had to depend upon their friends for help. He said he then made up his mind that that should never happen to him. And indeed, he is right. So even though he is married and will no doubt dispense a generous hospitality, it will be limited to his real friends, who are many, and will not include that crowd that can easily eat and especially drink a man out of house and home and leave him in his old age to think of what might have been.

* * *

The artists of the opera are up in the air because of the story given out by Papi, one of the conductors at the Metropolitan, regarding Claudia Muzio, who is now in Paris and who has left the Metropolitan to go with the Chicago Opera Company.

Papi has bewailed his woes to reporters of the *New York American*, because Muzio has been traveling in Europe with her manager, a Mr. Scotto.

Miss Muzio has always borne an excellent reputation. She is not only a fine artist, but a splendid woman. She came up as a little girl at the Metropolitan, where her father was for many years stage manager. I have seen some of his books, in which the various properties for the production of each opera were noted down with marvelous care and exactness. Since her father's death she has always lived with her mother. When she made her debut at the Metropolitan she scored an instant success, which she continued, notably in "Aida." Last season she did not appear to have very much opportunity, so it is no wonder that if she could make more money, get more chances to sing, she should join the Chicago Company.

One of the most interesting features of the situation is in the shape of a cablegram sent to the *American* from Paris by its correspondent there in which it is stated that "Paris music circles are tremendously excited over a report that the Metropolitan has adopted a 'no scandal' policy by which no singer mentioned in a public scandal may remain as a member of the company, which resolution has the support of such prominent backers of opera as Otto H. Kahn."

It may be possible that Mr. Kahn and the operatic directors have decided that our leading opera house should be conducted on highly moral principles, but it appears to me that if they undertake the job, it might end in closing the house.

Miss Muzio's personal manager, Scotto, says that Papi is sore because he advised her to quit the Metropolitan and accept Mary Garden's offer. He also said that Papi loved Muzio and thought she would remain with the Metropolitan for him. When she refused and went to the Chicago Opera, his love turned to hate.

No one who knows what a shrinking violet Papi is could for a moment believe that he could hate anybody.

However, if they are to have a little house-cleaning over at the Metropolitan and remove those who bring about a scandal, why not begin with Papi? Everything was quiet and peaceful in the Muzio ménage till he sat up on his little hind quarters and howled his despair.

* * *

In a cabled dispatch to the *New York American* from Paris Muzio said:

"An operatic life is one jealousy after another."

"We singers must perpetually struggle against unseen personal influences seeking to destroy our reputations."

"Every prima donna could tell the same story of despicable intrigue going on behind the scenes of the Metropolitan, and for which not the directors or patrons but the artists themselves are usually to blame."

* * *

The intelligence branch of *The World* music department has just brought in the startling information that the fortnight's recital programs include songs sung in French, German, Italian, Spanish, Russian, Danish, Yiddish, Czech and Welsh. According to an unverified rumor, several were even sung in English.

The item concludes with the statement that formerly a music critic's reference library consisted of Grove's Dictionary, "Who's Who in Music," French, German and Italian phrase books and the telephone number of Henry E. Krehbiel. Things are not so simple now. In addition to the above, one must have within

arm's reach "Russian at a Glance," "Danish Without a Tutor," and "Czech in Twenty Minutes."

Now in whatever languages the songs were sung it didn't make very much difference to the audiences, especially if English was attempted, for the diction of most of our singers is such that you could never tell the difference as to whether they were singing in Chinese or Choctaw.

Last season I happened to be at a performance at the Metropolitan. When the first act was about half way over, two ladies came in hurriedly to the seats behind me. They had no programs, and they had evidently obtained the tickets at the last minute. Presently a word which seemed familiar floated over the footlights. "My God," said one, "they must be singing in English!" They didn't know it till then.

* * *

The English musical critics appear to have finally come to the conclusion that they do not like MacDowell's music. This was shown when Alexander Gunn recently gave a recital in London. Gunn's work was praised, but MacDowell's music was variously described as "sentiment diluted with commonplace" and as "pretentious stuff."

The only thing that Gunn was credited with was that he set a good example to the English by inducing them to bring out their own composers, as he does the Americans. Anyway, MacDowell will probably not turn in his grave. The attitude of the English critics, however, may be perhaps one of the reasons why so many good English musicians are finding it advisable to come to the United States.

* * *

When Mischa Levitzki made his first appearance here and astonished us all with a phenomenal performance, I wondered whether he would be able to grow or whether he would remain where he was and so fail in developing what was undoubtedly a very great talent, perhaps genius.

I say this for the reason that when a young artist appears and makes a profound impression, he is in very great danger. In the first place, he begins to get more money than he had ever dreamed of. This may bring bad habits. In the next place, his relatives and friends tell him what a great man he is and should he marry some pretty and devoted lady, she proceeds to burn incense before him morning, noon and night. The result is not only a spoiled digestion but a swelled head.

Now it should be put to the credit of Mischa that when he gave his recital the other night at Carnegie Hall, he showed not only what is quite common to-day, a wonderful technique, but a sense of proportion as well as ability to color his playing that are unusual. Monotony of style is the curse of so many, even of our best pianists. Levitzki has unquestionably a great future before him. He has one thing to commend him—that is, the personal charm which makes the women who hear him his devoted slaves, all of which is not lost upon his very astute and resourceful manager, the experienced Daniel Mayer.

* * *

In social as well as operatic circles there has been considerable discussion as to whether the season at the Metropolitan will be as pecuniarily successful as the last owing to the loss of both Caruso and Farrar, unquestionably the two greatest drawing cards.

While the powers at the Metropolitan are very reticent in such matters, I do not think I am far from the truth in saying that the advance subscription up to the opening night was fully \$50,000 more than it has ever been in the records of that institution. It is a good sign when people do not merely go to hear certain stars but go to hear "the opera." Incidentally, it leaves the director more of a free hand.

* * *

Some 300 ladies met at Sherry's the other afternoon to listen to an appeal for the newly formed City Symphony Orchestra. The appeal was supposed to have been made by Augustus Thomas, well known in the dramatic, movie and social world, and unequaled as an after dinner toastmaster and speaker. Thomas was not particularly eloquent or forceful in his address because he has never perhaps taken much interest in music or knows much if anything about it, so what he said was not illuminating, and thus it was left to that bright and energetic lady known as Marie Kieckhofer of the Music League to explain to the audience what the purpose of the organization is. And it was also left to

pretty and eloquent Madam de Cravio to start the appeal for subscriptions and for free tickets for students, something which Miss Kieckhofer warmly advocated.

Some music was furnished by the new concertmaster of the Orchestra, who played well, and there were also some songs by Mary Mellich of the Metropolitan. Neither artists were heard at their best, owing to the fact that a very long room with a low ceiling is about the worst place you could possibly select for such a purpose.

Did you know that the break between Bryan when he was Secretary of State and Woodrow Wilson was caused on account of Thomas. It seems that Thomas was very assiduous and able in furthering Bryan's ambition for the Democratic nomination for the Presidency. When Wilson got it and finally became President, Bryan went to him and said that he had only one favor to ask of him and that was the ambassadorship to France for his good friend, Augustus Thomas, who would dignify the position particularly when it came to after-dinner speeches. Wilson offered everything but the French ambassadorship. Thomas could have Rome, Madrid, St. Petersburg, everything but Paris. Not long after Bryan resigned as Secretary of State in the cabinet of President Woodrow Wilson. That ended Gus Thomas' ambition to be a diplomat.

* * *

Mrs. Cleo E. Minton of San Francisco has told the world that she is known as a mezzo when she is away from home, but when she sings at the family baby grand, she is not appreciated by her husband, and so she has sued the luckless man for divorce. In the evidence brought before the court, testimony was adduced that Minton not only failed to encourage his wife's singing, or even to criticize it, but would laugh at it. This was bad enough, but he used to attend the church where she sang and make faces at her from his pew. Minton's offences, however, did not stop at that. He developed a tendency to curse his wife, his mother-in-law, her sister. Even that was not the full measure of his crimes. He also developed a strong disposition to kiss other women. That settled it.

It is further evidence that if you have a voice as well as a baby grand and ambition to shine in the musical world, you should not marry an accountant who has as little love for music as he has for his mother-in-law, and who is also prone to exercise his superfluous energy in an endeavor to impress his personality on the lips of other women besides his wife, says your

Mephisto

Open New Course in Reading

READING, PA., Nov. 11.—The first concert in the newly organized Teachers' Course was given in the large high school auditorium on Nov. 2. The Follis Concert Company provided an enjoyable entertainment, although Dorothy Follis herself was indisposed and did not appear. Claire Maentz, mezzo-soprano; Jules Durlleskaivich, violinist; Arthur Klein, pianist, and Elmer Deets, baritone, were heard in interesting items. A very large audience greeted the South German Männerchor in a concert under the auspices of the local Liederkrantz. The chorus, under Heinz Froelich, sang finely. Karl Schmitt and Wilhelm Brueckel were heard in excellent solo numbers, and Mr. Froelich contributed piano items. The proceeds will be devoted to the fund for the children of Central Europe. WALTER HEATON.

Coppicus to Enter Field of Theatrical Production

F. C. Coppicus, New York concert manager, will enter the field of theatrical production next month with a musical comedy entitled "Lola." The piece is from the German, "Die Tolle Lola," one of the current musical plays in Berlin, where Mr. Coppicus witnessed its premiere in September. The book is by Arthur Rebner from a Kadelburg comedy and the music is by Hugo Hirsch. Herman Beyer will arrive in this country from Prague to stage the production.

Elly Ney, pianist, who has returned to New York from a short tour, will leave shortly for a series of concerts on the Pacific Coast.

Five Hundred Junior Clubs Enrol Young Enthusiasts

Mrs. William John Hall, National Chairman of Federated Music Clubs' Junior Department, Describes Work and Aims of the Newer Units—Training Boy and Girl Listeners in Movement to Make America More Musical—Study Course Is Carefully Planned and Small Ensembles Are Encouraged in Rural Communities—Young Artists Aided by Educational Program

EARNING the tone-language of music in childhood, in an interesting social group, self-governed like a miniature society, is the privilege of the Junior music club member. Fine progress has been achieved toward a notable cultural goal by this comparatively new unit of organization, the Junior Club movement having gained its impetus within the last decade. The National Federation of Music Clubs now counts among its most valued components about 500 organizations of youthful enthusiasts for music, classified as Juveniles (those below the age of fourteen) and Juniors (approximately of the high school age).

The work of these bodies was recently described by Mrs. William John Hall, National Chairman of the Junior Department of the Federation and compiler of the recently published course of Junior Club study for the years 1922-24. The immediate ideal of the clubs, Mrs. Hall says, is to co-operate in the support of the units already organized and to form others.

Aims of the Junior Club

"All will work together for one aim, which is to make America a more musical nation. By making listeners of our boys and girls, we shall make music an indispensable part of adult lives," says Mrs. Hall.

"Our first thought has been to train the ear. The club procedure is different from that in the schools. Our programs are designed to lay a foundation for an appreciation of ensemble music. The ears of our young students are trained to appreciate the tone-character of individual instruments. We aim, through our specimen programs, to bring out the character of one or more instruments at each meeting."

Thus the study course arranged by Mrs. Hall and published by the National Bureau for the Advancement of Music, New York, devotes the second program to consideration of the violin and the viola, with appropriate numbers. At subsequent sessions the following subjects are studied: 'Cello and double-bass, chamber music, piano, harp, and, if desired, the celesta. The flute and the piccolo are utilized in a program of pastoral music; oboe and English horn in a Christmas program; clarinet in "Music of Winter"; bassoon in a "Fantastic" program; trumpet, trombone and tuba in "Music of the Hunt and Forest," and cornet, French horn and saxophone in a

"Patriotic and Military" program. The percussion is appropriate for an "Indian, Chinese and Bell" program; xylophone, triangle and tambourine in Spanish, and the organ in church music.

"We desire to make our work as practical and personal as possible," Mrs. Hall declares. "For the memory contests, material from the Junior Club members' own experience is utilized. We select, not the conventional numbers ordinarily employed, but some twenty works from the year's programs which have been associated with deep-rooted impressions.

"Ultimately we shall try to reach every child through the members of the Junior Clubs of the National Federation. Too many young persons have been denied their art heritage because they were not expert in performance on an instrument. Musicianship is a matter of understanding, appreciation.

"In the rural neighborhoods, where it is difficult to organize an orchestra, we stress the small ensemble. Instead of the 'cello, the reed organ may be used with the piano and the violin to make a simple trio. Then the phonograph and the player-piano are invaluable for illustration."

Artist Memberships

For the programs of the Junior Clubs young artist members of the Federation are extensively employed. These, after qualification by the audition committee of the state in which they live, are listed in the National Bulletin of the Federation, and receive preference over non-Federation artists in the organization's programs. The regular fee for such engagements is utilized by the Junior Department for maintenance of efficient service to the club units.

"All regular affiliated clubs pay dues



Photo by George Maillard Kessler B. P.
Mrs. William John Hall of Montclair, N. J., National Chairman of the Junior Department of the Federation of Music Clubs

to the Federation," Mrs. Hall explains. "Financial consideration, however, need be no bar, for in many cases the fees of groups from poorer neighborhoods are paid by interested persons. There is not a state to-day where certain clubs are not educating especially talented children. We wish not only to bring into the Federation clubs already organized, but all groups gathered together for any musical purpose. These are not barred because they have no formal constitution. Particularly in the Empire District, comprising New York, New Jersey and Connecticut, the field is rich, but as yet not developed. In the East there is enthusiasm enough to inspire the whole country, but many admirable clubs for young people in the schools have not yet seen the value of uniting their efforts, through the Federation, with those of the entire country. We wish the music forces of the United States to present a solid front in the march of cultural progress."

Mrs. Hall has an intimate pedagogical experience in music extending over many years. She maintains a studio at Montclair, N. J., which is also the headquar-

ters of the Junior Department of the Federation. Her husband is first assistant supervisor of music in the public schools of St. Louis, Mo., and a well-known teacher and organist.

R. M. K.

Marguerite Namara, soprano, was scheduled to sing in the opening pair of concerts by the St. Louis Symphony on Nov. 17 and 18. She will give a recital at Hardin College, Mexico, Mo., on Nov. 20, and will appear in a costume recital in the Princess Theater in New York in December.

John McCormack, at his third New York concert in the Hippodrome on Sunday evening, Nov. 26, will give a special "Thanksgiving" program.

Ossip Gabrilowitsch, pianist, will be the soloist in the pair of concerts to be given by the New York Symphony in Carnegie Hall on Nov. 23 and 24. He will play the Brahms B Flat Concerto. The orchestral numbers will be Mozart's Symphony in G Minor and Pizzetti's "La Pisanella."

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DANIEL MAYER

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DANIEL MAYER



Harold BERKLEY

"Not only a musician of sensitive feeling but a well-equipped master of the technique of his instrument."

New York Times.

By Max Smith in N. Y. American

Fiddlers are almost as numerous as pianists this season. And most of them are really worth hearing, too.

Another made his appearance in Aeolian Hall last night. It was Harold Berkley, unpretentious in bearing, modest in manner, yet sufficiently resolute and sure of his ground.

He played Tartini's "Devil's Trill" sonata well, even though his tone, generally agreeable enough and appealing, *invariably true to pitch*, was not always immaculately sustained. And to Mozart's D major concerto, with difficult cadenzas for each movement, *he brought not only technical proficiency out of the ordinary, but musical intelligence, good taste and grace.*

No less successful was Berkley in Szymanowski's thoroughly up-to-date "Notturmo e Tarantella." There was imagination in his treatment of the murky introductory measures, repeated at the end with their grim sequences of open fifths; there was zest and vigor in the way he attacked the pizzicato opening of a dance movement more Spanish in character, it seemed, than Italian.

Harold Berkley, who gave a violin recital last evening in Aeolian Hall, is not only a musician of sensitive feeling but a well-equipped master of the technique of his instrument. His playing of Mozart's D major concerto, in which perhaps his musicianship met its highest test, showed an appreciation of the essential quality of Mozart's music. Mr. Berkley's technique is sufficient to carry him through many difficulties, and he has a true appreciation of style.—N. Y. Times.

By W. J. Henderson in
N. Y. Herald

Harold Berkley, violinist, gave a recital last evening in Aeolian Hall. Mr. Berkley is an Englishman and was first heard here in the same hall on October 24 of last year. After precisely a year of absence he returned to the local concert platform with a program which, like that of his previous recital, showed that he had a *sincere regard for the best music written for his instrument.*

Mr. Berkley is a well-schooled violinist whose tone is light, transparent and engaging and whose intonation is rarely at fault. His command of double stopping is excellent and he has a bow both firm and elastic. He plays in a clean, honest, straightforward manner, with appreciation of the style of the works before him.

Musical feeling, fineness of tone, and a deft execution characterized Mr. Berkley's performance. He felt the grace of Mozart's music and his playing expressed it. For the very different manner of Szymanowski, modern in style and color, he showed also a sympathetic appreciation. And always his playing was that of a *serious artist, seeking not self-glorification, but to convey to the audience the meaning of each piece he played.* Mr. Berkley had in Miss Marion Kahn a pleasing accompanying pianist.—N. Y. Globe.

CONCERT MANAGEMENT

DANIEL MAYER

Aeolian Hall, New York

N. Y. Settlement Schools Seek \$1500 to Conduct Notable Musical Campaign

PLANS for increased activity by the settlement music schools of Greater New York this season include provision for a series of weekly concerts, followed by musical "open forums," at the various settlement houses. A campaign is being organized to collect \$1,500, a sum needed to carry out these plans. A committee has been formed from the East Side settlements and allied activities, with Mrs. Irving Fox as chairman, and with the active co-operation of Helen S. Rapallo, treasurer, and Harriet Selma Rosenthal, musical director.

The plan pursued in the work of these organizations is to encourage a neighborhood to select its own form of musical expression, to achieve this in its own way, and so far as is possible, on its own initiative. In the Seward Park district of the city, five phases of community music have been developed under this plan. The residents expressed a desire for a Russian Balalaika orchestra, which was organized with a personnel of twelve players, meeting at the Henry Street settlement.

One of the most popular activities is a boys' band, recruited from members of the various settlements, and holding its rehearsals under the leadership of an experienced bandmaster. Individual lessons for members of the band are provided at the nominal fee. In most cases the instruments have been provided through a special fund given by the People's Music League. These instruments may be purchased by the players on small payment terms.

Thirty-two students are receiving individual instruction in piano, violin and voice at the Jacob A. Riis and the Hamilton settlement houses. Six scholarships have been provided, and eight especially promising pupils in the departments of voice, piano, violin and harmony, have been given opportunities for private instruction from noted teachers at greatly reduced rates. Through the courtesy of musical managers, over more than 100

complimentary admissions to concerts were distributed each month during the last season.

A circulating musical library of 2000 compositions has been established, in connection with this work, at the Seward Park branch of the New York Public Library. Original composition is encouraged among students of the settlement schools. An example of the work accomplished is seen in the music for a pageant given last year, which was orchestrated by a boy student. Through a Bureau for Musical Guidance, advice and encouragement is given to those wishing to undertake musical careers.

Dorothy Miller Duckwitz Plays in Ship's Concert

Dorothy Miller Duckwitz, pianist, was the principal artist in a concert given on board the S. S. Paris on a recent trip to France. The sum of 17,000 francs was realized for welfare work among seamen's families.

Ponselle and Gigli in Grand Rapids Concert

GRAND RAPIDS, MICH., Nov. 11.—Beniamino Gigli, tenor, and Rosa Ponselle, soprano of the Metropolitan, were heard on Nov. 2 in the first concert of the course arranged by the Mary Free Bed Guild to aid the orthopedic clinic at Blodgett Memorial Hospital. The Army was crowded and many encores were given.

VICTOR HENDERSON.

Althouse and Middleton to Sing in Honolulu

Paul Althouse, tenor, and Arthur Middleton, baritone, who have been singing in Australia since the middle of August, will give two recitals in Honolulu en route to San Francisco. They are scheduled to reach America on Nov. 24.

Claire Dux, soprano, with Herbert Goode at the piano, will sing in Oswego, N. Y., on Nov. 22.

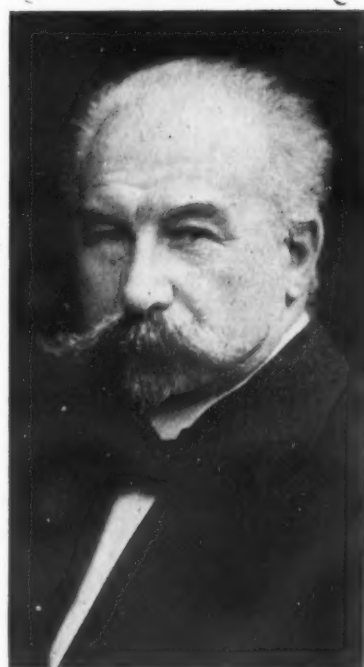
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One of the Many Typical Appreciations!

The training was so strikingly effective that in order to economize in time and nervous energy I have formed the habit of submitting my hand every little while to treatment by Schnee. I cannot recommend this training too highly to my colleagues, and especially to those who have not been blessed with the true piano hand.

Xaver Scharwenka

137 West 86th Street, New York

FELIX SALMOND

ENGLISH 'CELLIST

"A Master of His Art"—H. E. Krehbiel.

What the New York Critics said of his recital in Town Hall, November 4, 1922

H. E. KREHBIEL, *New York Tribune*:

FINE TRADITIONS OF BRITISH MUSIC LIVE IN SALMOND RECITAL

'Cellist Plays Program of Archaic Charm with the Symmetry, Nobility and Grace of True Classicism

It was no doubt only a coincidence that more than half of the music which Mr. Felix Salmond, an English violoncellist, played at a recital in Town Hall yesterday afternoon, was the production of composers who, though foreigners, were in one way or another, largely through their activities in London as performers or the publication of their works, ultimately associated with English musical culture. It was all along from one hundred to two hundred years ago that this was the case, but it was a pleasant thought while listening to it that in Mr. Salmond's playing there was preserved some sound and beautiful traditions which reflected credit upon the artist.

Our fondest memories of oratorio singing are associated with English artists, and it was, perhaps, because Mr. Salmond aroused recollections of the pure and dignified style of their performances that we experienced the first shock of delight which his playing gave us.

As to the music to which we are now referring, first there was "Grave," by Henry Eccles. . . . Next came a Sicilienne, by Vivaldi. . . . Then a Vivace, by Sammartini. . . . Finally a Sonata in D minor, by Francisco Maria Veracini.

Archaic music, all of it (and probably transcribed from what was originally violin music), but still sparkling with dewy freshness and grace; and the final movement of the sonata surprisingly in advance of its day to modern ears. All of it played, too, as such music ought to be played, with the symmetry of phrase, the pure and noble tone, the strong grace and graceful strength, the repose which we feel to be the essential quality of everything in art entitled to be called classic, from a bit of verse or prose to a Grecian temple.

Coming down to the present time, Mr. Salmond, with the fine collaboration of Walter Golde, played a sonata in F sharp minor for pianoforte and violoncello by Jean Hure, a beautiful piece of modern romanticism, in which both instruments spoke in their purest idiom and sang music in which a mystical melancholy threw a gentle gloom and a jocund fancy played in eerie iridescence. It was the concert of a refined musician, a master of his art.

RICHARD ALDRICH, *New York Times*:

Felix Salmond, the English violoncellist, who made his first appearance and a very favorable impression as an artist in New York last Spring, and who also appeared with the Beethoven Association a few days ago, gave a recital of his own yesterday afternoon in the Town Hall. He had an audience that comprised numerous musicians, who found much in his playing to admire.

Mr. Salmond's high technical accomplishments,

his impeccable intonation, his freedom of bowing and of phrasing and fine tone are put at the service of a real musicianship that sees in the violoncello an instrument for musical expressiveness that steadfastly keeps it devoted to the real task and its characteristic style and that will have naught to do with exploiting it as a medium for technical bravura.



Veracini's sonata is a fine specimen of its period, belonging to the early eighteenth century, and Mr. Salmond's appreciation of its style and his sympathy with it were embodied in his performance.

W. H. HENDERSON, *New York Herald*:

Felix Salmond, English cellist, who first played here last season and has been heard during the week in a Beethoven Association program, gave a recital, with Walter Golde at the piano, yesterday afternoon at Town Hall. The concert was one of the most enjoyable of the season. The program had many choice and unhackneyed works.

The performance of Mr. Salmond left nothing to be desired on the part of the listeners, for it compassed a richly colored tone, admirable rhythm, technical excellence and imagination. The Hure sonata, which was composed in 1903, but is redolent with modern harmony, served as the climax, perhaps, of the recital. It was brilliantly given by the two players, who, at its close, were recalled several times by a large audience.

MAX SMITH, *New York American*:

This matinee of music was of the sort, none too numerous, that affords genuine enjoy-

ment. For Mr. Salmond not only has a complete command of his instrument and draws from it an exceptionally warm and vibrant tone, he has a musical personality peculiarly sympathetic, and the taste he reveals in the details of interpretations stamps him as a true artist.

PAUL MORRIS, *New York Evening Telegram*:

Felix Salmond, a very fine cellist from England, played yesterday afternoon in the Town Hall. A tone of exceptional beauty, a refined, almost violin-like style of play, virility and excellent musicianship characterized Mr. Salmond's playing in a sonata of Veracini and in several shorter works.

DEEMS TAYLOR, *New York World*:

It may be a truism that the closest man-made approach to the human voice is the cello. But few make the saying so clear as did Felix Salmond yesterday afternoon at his Town Hall recital. Here is a man who, like the heroes of popular song, can make the instrument "talk." He had so many gradations and modulations as the human voice itself, and they were a deal more pleasant to hear than many we have heard from platforms this autumn. A tone of velvety softness, yet masculine firmness, full of warmth, but without sentimentality—this is what his public heard in Vivaldi's "Sicilienne," for instance.

And how different the boisterous attack in the "Vivace" (Sammartini), which followed immediately. This number was played throughout with finesse and strength. Then he gave a fine reading to Veracini's sonata in D minor. It was a fine, poetic interpretation as a unity, with the poise and balance of an Ionic colonnade.

Hure's F sharp minor sonata and three numbers by Hadley, Cui and the ubiquitous Glazounoff closed the list. Small wonder his audience demanded bows and bows.

MAURICE HALPERSON, *New York Staats-Zeitung*:

The English 'cellist, Mr. Felix Salmond, who at a concert of the Beethoven Association, already proved his fine quality as an excellent chamber music player, impressed us at the Town Hall yesterday as one of the most distinguished and most brilliant artists of his profession. A more finished, a more startling technique is rarely to be met with. In saying this I do not mean to under-rate the artist's intellectual faculty. On the contrary, everything he gives us is governed by a wonderfully discerning mind and taste. His execution is highly finished and effortless, and we marvel again and again that these delicate effects which we are wont to ascribe only to the violin can come from the less flexible 'cello. The artist's tone is big and melodious and on the C string of startling power. Staccati thirds and octaves—all the most difficult things right up to the bridge—are executed with unfailing certainty. Moreover, the player's instrument is also a soulful singer. . . . His most important works were a Sonata by Veracini and Hure's Sonata in F sharp minor, in which he gave us joy by his brilliant performances. Of course, there were several enthusiastically received encores. The hall was practically sold out.

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WEEKLY SURVEY OF EUROPE'S MUSIC



English Orchestras Begin Winter Season

LONDON, Oct. 27.—The first concert of the seventeenth season of the London Symphony, Albert Coates, conductor, with Albert Sammons, violinist, as soloist, was, for the most part, classical in tone. The program included Beethoven's "Eroica" Symphony, a Mozart Concerto played by Mr. Sammons, the Brahms-Haydn Variations and Tchaikovsky's "Romeo and Juliet." Mr. Coates was a trifle heavy handed in the variations, but the Symphony was given a splendid reading.

At the opening of the twenty-seventh season of the symphony concerts in Queens Hall, Sir Henry Wood gave Schumann's D Minor Symphony, Handel's Fourth String Concerto and Beethoven's Fifth Concerto with Matja Nikisch as soloist. Mr. Nikisch, who is the son of the late conductor Arthur Nikisch, was acclaimed for a superior performance.

Following the precedent set by the Amici della Musica of Florence, which gives its concerts in the Sala Bianca of the Pitti Palace, the experiment has been tried with decided success at the National Gallery. In the rooms devoted to the Tuscan, Umbrian and Florentine schools, string quartets of Beethoven and Haydn were given before an audience that completely filled these galleries. The general impression has been that music lovers profited by the proximity of great works of pictorial art, visitors who came to see the paintings also enjoying musical masterpieces.

Two musical novelties having their first performances recently were Harold Darke's symphony, "Switzerland," given by the Guildford Symphony, conducted by Claud Powell, and a sonata for piano and violin by Stan Golestan, presented at Steinway Hall by Annie Kroeze and Sam Swaap, both from Holland. Mr. Darke's work bears the sub-titles "Zermatt," "Gornergrat" and "Riffelalp." It is more or less traditional in form but clear and interesting in composition. The Golestan Sonata, on the other hand, though well played, is too rambling and diffuse. It has many melodies, some of which are of decided interest, but they never get anywhere.

The Carl Rosa Company continues to draw large audiences to Covent Garden despite the fact that the repertoire is not one of startling novelty. A recent

and valuable acquisition to the organization is Gladys Verona, an Australian coloratura soprano. She has not yet appeared in opera in Great Britain but her debut will be made shortly.

The week has had many concerts of interest. The Flonzaley Quartet appeared in Wigmore Hall giving a superb performance of quartets by Beethoven, Schubert and Arnold Bax. Mark Hambourg and Maurice Cole, the latter a

newcomer pianist, were both heard in the same hall, and Mrs. Rosa Newmarch also gave there the first of a series of lectures on Czecho-Slovakian music. At Aeolian Hall, Selys Beralta, a Spanish coloratura soprano, and Jeanne Marie Darré, were heard in interesting programs. Tilly Koenen appeared in a program of songs by Amy Hare.

The Harrodian Amateur Operatic Society, the entire personnel of which are members of the staff of Harrods, Limited, is giving four performances of "Yeomen of the Guard" at the Guildhall School of Music.

Swedish Ballet Brings Novelties to London



Photo from London "Sketch"

Carina Ari, Jean Borlin and Yolanda Figoni, Principal Dancers of the Swedish Ballet Now Playing at the Court Theater, London

LONDON, Oct. 28.—The Swedish Ballet which was a feature of the theatrical season two years ago is drawing crowded houses at the Court Theater where they are appearing in "L'Homme et Son Désir," a pantomime ballet danced, for the most part, in silhouette, "The Foolish Virgins," "El Greco," and "The

Toy Box," a posthumous work of Debussy. The organization has been appearing recently in Paris and Berlin as well as Stockholm. The troupe is unique in that it is composed entirely of "stars," out the three most prominent dancers are Carina Ari, Yolanda Figoni, and Jean Borlin, who arranges the choreography of the ballets as well as appearing as premier danseur.

Paris Hails Composer of "Reading Gaol"

PARIS, Oct. 28.—With three of the prominent orchestras commencing their new seasons, Paris has heard recently much music of interest. Outstanding among the works given was an orchestral novelty presented by Gabriel Pierné at the Concerts Colonne, by Jacques Ibert, a composer hitherto unknown, despite the fact that he is a holder of the Prix de Rome. The work in question is a symphonic poem suggested by Oscar Wilde's "Ballad of Reading Gaol." Although lengthy—it occupies twenty-five minutes in performance—it is gripping on account of its passion, force and intensity. In spite of the gloomy character of the original poem, Mr. Ibert's work is full of an underlying joy of living, of hope and sunlight, which shows forth in various lines. "The little tent of blue, which prisoners call the sky," is visible in spite of the sinister gloom and injustice. The mass of the orchestra is handled deftly, and even in the most powerful passages there is neither heaviness nor confusion.

Under Rhené-Baton, the Padeloup Orchestra presented a program of works entirely by French composers, with the exception of César Franck's D Minor Symphony. Other numbers were Berlioz's "Benvenuto Cellini" Overture, the Prelude to D'Indy's "Fervaa," the Debussy "Nocturnes," Ravel's "Ma Mère l'Oye" and Dukas' "L'Apprenti Sorcier."

At the Opéra, Serge Koussevitzky gave Vivaldi's Concerto for Organ and Orchestra, the solo part being played by Mr. Bizet; the "Coq d'Or" Suite of Rimsky-Korsakoff; "La Liturgie de St. Jean Chrysostome, No. 3," by Gretchaninoff, and Albert Magnard's Symphony in C Sharp Minor.

NAPLES, Oct. 27.—Wagner's "Siegfried" will have its first Neapolitan performance during the coming season at the San Carlo. This is the only work of the Trilogy which has not been heard here before. Other works for the season include "Hänsel und Gretel," "The Legend of Sakuntala," by Franco Alfano; "Giulietta e Romeo," of Zandonai, and "La Colomba," by Van Westerhaut. Revivals of the following will be made: "William Tell," "Otello," "Aida," "Masked Ball," "Carmen," "Tosca," "Mefistofele," and for ballets, "Le Feste delle Barabole" and "Il Carillon Magico" of Pick-Mangiagalli.

AMSTERDAM, Oct. 28.—The Carembat Quartet of Paris was one of the ensembles which recently took part in the chamber music festival devoted to the works of Beethoven.

GAND, Oct. 28.—"Rhéna," a new opera in four acts, with a book by Michael Carré and score by Jean van den Eeden, is scheduled for a world-première here during the present season.

Mengelberg Acclaimed in Berlin

BERLIN, Oct. 28.—An important event in more ways than one was the appearance here of Mengelberg and his Concertgebouw Orchestra for two concerts under the auspices of the Deutsch-Niederländische Gesellschaft and with the highest official patronage. The orchestra and its conductor received tremendous praise. Mme. Charles Cahier and Jacques Urlus were the soloists in Mahler's "Lied von der Erde." Wilhelm Furtwängler has already conducted two concerts of the Philharmonic. While he possesses Nikisch's command over the orchestra, there are many differences between them, chiefly in temperament. At the second concert Carl Friedberg played. Excellent new productions of "Oberon" and "Salome" were given recently at the State Opera. Other artists heard recently include Eddy Brown, Alfredo Casella, Fritz Kreisler in two benefit concerts, Nina Tarasova and Emil Sauer.

Tauber Conducts Orchestra in Vienna

VIENNA, Oct. 28.—Richard Tauber, tenor of the opera, was not only heard in the recent production of Schreker's "Der Schatzgräber," with Richard Schubert and Frau Kappel, but appeared as conductor of an orchestra. Alfredo Casella was also heard recently as pianist, composer and conductor. Bruno Walter and Wilhelm Furtwängler scored great successes, the first with a performance of Mahler's Third Symphony, the second with a performance of Brahms' Third that recalled von Bülow's. Eugene Ysaye, reappearing after ten years, did not show his former mastery of the violin until he reached Lalo's Symphonie Espagnole, but gave this a superb performance. Pianists heard recently include Emil Sauer and Germaine Schnitzer, who appeared in recital and with orchestra.

Operas, New and Revised, to Be Heard in Italy

MILAN, Oct. 28.—Various new works and others in new form will be heard in Italy during the coming winter. Among these is Franchetti's "Cristoforo Colombo," which will be given both at the Scala and the Costanzi in Rome. Franchetti has substituted for the two acts in America, a single act taking place in Spain. When he has completed the score, the composer announces that he will occupy himself with "Glaucos." Riccardo Zandonai has reduced the three acts of "La Via della Finestra" to two and has made various changes in the score of his "Giulietta e Romeo." Umberto Zandonai is said to be considering an opera founded on Selma Lagerlöf's novel, "Gösta Berling," and Umberto Giordano has practically completed the score of "La Cena delle Beffe," played in dramatic form in America as "The Jest." Among works by less well-known composers are "Carnasciali" by Guido Laccetti and "Scampolo" by Camussi.

Furtwängler Leads Gewandhaus Orchestra

LEIPZIG, Oct. 28.—Wilhelm Furtwängler, who has succeeded Artur Nikisch as conductor of the Gewandhaus Orchestra, has maintained the high reputation which he achieved through his previous guest appearances with the organization. His first program, dedicated to the memory of Nikisch, included Bruckner's Symphony in C; the second introduced Scriabine's "Poème de l'Extase," which was given a memorable performance. The Conservatory faces so huge a deficit that it will be unable to continue unless a subsidy from the state is forthcoming.

BUDAPEST, Oct. 20.—"Anna Karenina," an opera based on the story of Leo Tolstoy by the same name and with a score by Hubay, is scheduled for a première here in November.

VIENNA, Oct. 20.—A new Piano Quintet by Erich Korngold had its first performance here recently by the Mairecker-Buxbaum Quartet. The composition showed a marked influence of the Schönberg school, and was received with a division of sentiments by the audience.

Melba Resting in India

SIMLA, INDIA, Oct. 23.—Dame Nellie Melba is spending several days here as the guest of the Viceroy of India, Lord Reading. She is on her way to Paris and London for concert engagements and broke her voyage because she found herself much in need of rest following a strenuous season in Australia and a stormy voyage as far as India. After visits to Delhi and Agra, Dame Melba will embark at Calcutta, arriving in London for a Queen's Hall concert with William Bachaus, pianist, late in November.

GLOUCESTER, Oct. 29.—The success of this year's festival is notable, especially considering the great number of novelties offered. The total attendance was more than 9000 in excess of that last year. Sir Edward Elgar and Eugene Goossens have both written Dr. Brewer, director of the festival, thanking him for the magnificent performances given their respective choral works.

MARGATE, Oct. 28.—An entire program of compositions by Sir Edward Elgar brought to an end the most successful festival in the history of this city. Sir Edward acted as conductor of the entire program with the exception of his famous "Pomp and Circumstance," which was played under the bâton of Bainbridge Robinson. The soloist of the evening was Margaret Fairless, who gave a fine interpretation of the composer's Violin Concerto.

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Winter Term Opens Monday, November 20th

Matinée Musicale Opens Twenty-Third Year of Valued Service to Duluth

Society Celebrates "President's Day" with Mrs. E. Jack-Miller in Office, and Faces Season of Bright Promise—Greet Soprano of Minnesota University Faculty—Schools Give 4000 Children Opportunity to Hear Sousa's Band

DULUTH, MINN., Nov. 13.—The Matinée Musicale, which has rendered important service to the community in the development of music, has opened its twenty-third season with every promise of growing success. "President's Day" was celebrated at the first meeting for the year. Owing to the resignation of the new president, Mrs. Archibald Leete McDonald, the first vice-president, Mrs. E. Jack-Miller has assumed the duties of this office.

Gertrude Hull, soprano of the faculty of the University of Minnesota, was heard in an attractive recital on the same day at the First Methodist Church. Miss Hull, whose voice is of good quality, was greeted with marked favor.

The All-Star Courses organized by Mrs. George S. Richards in Duluth and Virginia, Minn., were successfully opened by Sousa's Band. "The Gallant Seventh" and "Leaves from My Note-Book" were among the features of these programs. Marjorie Moody created a distinct impression in an aria from "Traviata."

Matinées were given by the band both in Duluth and Virginia for the school children. Nearly 4000 young people, it is estimated, attended the matinée in Duluth, which was taken over by the Duluth public school authorities and given to the children for a nominal fee.

On Mr. Sousa's arrival in Duluth he



Photo by William Smith

Mrs. E. Jack-Miller, Pianist, the New President of Duluth's Matinée Musicale was escorted to the Denfeld High School, where he addressed the student body, and ended his remarks by leading the Denfeld High School Band. He was entertained at luncheon in Virginia by the Chamber of Commerce and Kiwanis Club, and in Duluth by the Shrine Boosters' Club.

Schola Cantorum to Sponsor Lecture-Musicales

The series of lecture-musicales, inaugurated by the Advisory Council of the Schola Cantorum of New York three years ago, will be resumed this season, when five programs will be given by musicians and composers at various New York homes. The first program in the series will be given by Kurt Schindler and Paul Kochanski, violinist, at the home of Mrs. Harold I. Pratt on the

afternoon of Nov. 28, the subject being "Ancient and Modern Violin Music." Dr. Ananda Coomaraswami of the Boston Museum of Fine Arts, assisted by Stella Block and a small orchestra, will speak on "Oriental Music and Dancing" at the home of Mrs. Arthur Curtiss James on Dec. 14. John Powell, pianist, will give a program on the American folk-song at the home of Mrs. Reginald De Koven on Jan. 18; W. J. Henderson, music critic of the New York Herald, will speak on "What Is Good Singing" at the home of Mrs. William Woodward on Feb. 8 and Dr. Archibald Davison of Harvard University will lecture on "Significant Periods in the History of Choral Music," illustrated by the Harvard Glee Club, at the home of Mrs. Otto Kahn on March 4.

Irma Caron, Australian Singer, in New York

Irma Caron, Australian singer, who has appeared in England, France and Germany, has arrived in New York. Miss Caron, who is daughter of the late Leon Caron, for many years a leading Australian musician, has sung in every state of that Commonwealth, and has made several extensive tours of New Zealand, and conducted her own concert company through the Dutch Indies. Recently she sang at the Albert and Philharmonic Halls in London under the management of Robert Courtneidge. Miss Caron sings in eight languages, and is also a pianist and violinist. Her father toured America with Theodore Thomas' Orchestra, and had a long career as a conductor of opera.

Frieda Klink Engaged for Dippel Opera

Frieda Klink, contralto, has been engaged by Andreas Dippel, director of the United States Opera Company, to appear with that organization for a period of ten weeks during its forthcoming season. Miss Klink will sing leading rôles in "Die Walküre" and "Tristan und Isolde."

Rosenblatt and Winogradoff to Give Joint Recitals

Josef Rosenblatt, cantor tenor, and Josef Winogradoff, Russian baritone, will be heard in a series of joint recitals during the season. The two artists will be under Supreme Concert Management, Inc., Herbert B. Nagler, director.

Adda Eddy, on Visit to Columbus, Ohio, Holds Dunning Normal Course



Adda Eddy, Dunning Normal Teacher, and Class at Columbus, Ohio. Left to right: Forrestine Brown, Kathryn Plummer, Mrs. C. V. Inskeep, Virginia Castoe, Miss Eddy and Folsom Rensch.

COLUMBUS, OHIO, Nov. 11.—Adda Eddy of Bellefontaine, normal teacher of the Dunning System, has just concluded a successful course in the Dunning System of Improved Music Study. Those who enrolled for the course are Forrestine Brown, Bridgeport, Ala.; Kathryn Plummer, Bellefontaine, Ohio; Mrs. C. W. Inskeep, Columbus; Virginia Castoe, Columbus, and Folsom Rensch, Grove City, Ohio.

The St. Cecelia Club, Victor Harris conductor, began its rehearsals for the season on Oct. 24. The Club will give two concerts in the ballroom of the Waldorf-Astoria, one on Jan. 23 and the other, with the assistance of the New York Philharmonic, on April 5.



BARBARA MAUREL

Contralto

Emphasizes Previous Successes in New York Recital
Town Hall, November 6th, 1922

What the Critics Said:

"The Town Hall was the scene last evening of a song recital by Barbara Maurel, the reports of whose London success have been well noised about in this little corner of America. Miss Maurel's success there or here is deserved, for she has a voice of uncommonly rich and appealing quality, and she is among the happy singers of whom one has the pleasure of stating simply, 'She sings well.' Miss Maurel offered a comprehensive program—airs by Secchi and by Handel, German Lieder by Beethoven, Richard Strauss and Brahms, a Debussy group and a group in English by several composers. Clear enunciation in four languages was a particularly admirable feature of Miss Maurel's performance. She had an able accompanying pianist in Conrad V. Bos."—Pitts Sanborn, New York Globe, Nov. 7.

"Miss Barbara Maurel, who has sung before in New York and who last season sang in London with a 'good press,' reappeared on the local concert platform last evening in a recital at the Town Hall. Miss Maurel is equipped with a voice of beautiful quality, which she uses with taste and intelligence. Her program was somewhat out of the usual course. Miss Maurel's singing of Beethoven's 'Ich liebe dich' and of Debussy's songs was charming, so that she had to repeat his 'La Chevelure,' and there was some nice phrasing in the higher ranges of her voice in Strauss's 'Heimkehr.'"—Richard Aldrich, New York Times, Nov. 7.

"Barbara Maurel, not heard here in some time, has recently returned from London, where she won much success by her singing. In fact, the press there is quoted as saying, 'If America

has any more like they ought to be sent over.' Her program, of conventional design, contained old airs, German Lieder, modern French lyrics and a last group including Bantock's 'The Feast of Lanterns' and 'The Shepherdess,' by Horsman. Miss Maurel's singing was good in style and taste. Her voice was generally rich and smooth and had a delightfully sensuous warmth. Her audience was well pleased. Conrad Bos gave excellent accompaniments."—New York Herald, Nov. 7.

"All the way from Oscar Hammerstein, via Jean de Reszke and the Boston Opera Company and various European exploits, came Barbara Maurel to a recital last night in the Town Hall. Her reappearance after several years' absence was marked by a very enthusiastic reception, the cause of which is not hard to find. Miss Maurel possesses an unusually sympathetic voice. It is of contralto range, but light in color; rich, but never heavy. In addition to her voice Miss Maurel has acquired a good deal of interpretative knack. Then, again, the singer's diction is as infallible as it is effortless. Not a word of the subtle poem that Edward Horsman set in 'The Shepherdess' fell by the wayside as Miss Maurel sang it. Her Strauss and Brahms conveyed a distinct and sure knowledge of German, and her French was not too Gallic for American ears. But Miss Maurel's chief asset besides her vocal capital is a certain relaxation of manner, an ease of style, contagious simplicity of delivery that makes for the keen enjoyment of an audience. She is never self-conscious, never harassed."—G. W. Gabriel, New York Evening Sun, Nov. 7.

"Returning from abroad, Barbara Maurel sang in Town Hall

last night with her charm somewhat accelerated. She is a singer who makes one forget that a recital is hard work, and she has an engaging way of telling a story. Her voice, mezzo-soprano, is warm and full-toned. Her program, with the inevitable four-language milestones, was sung with excellent diction and a finished style that made her Debussy rarely delightful, and she was persuasive in Horsman's 'The Shepherdess' and Phillips' 'O Ship of My Delight.'"—Katherine Spaeth, New York Evening Mail, Nov. 7.

"Barbara Maurel, a contralto who is said to have made a favorable impression at a recent concert in London, gave a song recital last night in Town Hall. A few years ago Miss Maurel was heard here in a similar entertainment, but since that time she has grown artistically. Her voice last night was much improved. At times it was exquisite, notably in Debussy's 'La Chevelure,' which she sang most effectively. Miss Maurel is a skilful interpreter of modern French songs. She studied a long time in Paris. Her French diction is good, and that is a very important matter in interpreting French music. There were other enjoyable things in her varied program. Old songs of Handel and others, Lieder of Brahms and Strauss and modern English and American numbers were presented in an interesting light."—Paul Morris, New York Telegram, Nov. 7.

"Miss Barbara Maurel came forward for the first time this year. Her art as a song interpreter has ripened and broadened with experience."—Max Smith, New York American, Nov. 7.

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RECITAL IN CHRISTIANIA—October 19

Last night at the Aula we made a very noteworthy and interesting acquaintance. It was the American pianist, Arthur Shattuck who played here for the first time. He made an unusually favorable impression and won an incontestable success. He differs vastly from the ordinary run of pianists one meets in concert halls. It is foreign to his temperament to try to amaze through sensational virtuosity or physical force, although he possesses both when required. *That which characterizes this pianist is his power to penetrate into the moods of each composition and his poetical utterance of their true musical meaning. He is a poet and a dreamer at the piano, and about his art there is ever an atmosphere of taste and fine culture. The artist won with full justice, a hearty ovation. It will be interesting to hear Mr. Shattuck again next week, as soloist at the next Philharmonic subscription concert.*—Arne Sem in *TIDENS TEKN.*

The American Arthur Shattuck, who last evening gave a recital at the Aula, is an exceedingly sympathetic and interesting pianist. There are to be found no exaggerations in Shattuck's playing. In choosing his tempo, he shows a nice regard for the mood and character of each number. From the standpoint of dynamics, it is noted that he never resorts to vain display for the sake of making an effect. His piano is controlled as is his forte. *In his interpretations he com-*

bines virility with tenderness and if his conceptions are sometimes a bit reserved, they are in no manner impersonal and they disclose always a true intelligence. Also in his choice of program, it was to be seen that Arthur Shattuck is an aristocratic soul.—*AFTENPOSTEN*, October 20.

The American artist, Arthur Shattuck gave his first recital at the Aula last night. *Shattuck is an exceptionally fine and noble artist. His full singing tone and his rare art in the use of the pedal, remind one of Harold Bauer and Leonard Borwick.* It goes without saying that his highly developed technic meets every requirement, but this is by no means the outstanding feature of his performance. On the contrary, he holds one's attention consistently to his full revelation of the content of each composition. In his varied program, we were given opportunity to judge of Shattuck's rich interpretative art.

His visit must be remembered as one of our great piano evenings. Shattuck ranks as one of the masters in all that belongs to technic, musical understanding and tonal beauty, hands, brain and heart. All these qualities combined to make of his performance a festal occasion, and there was for the artist no lack of heartily expressed appreciation.—*MORGENBLADET*, October 20.

AS SOLOIST WITH ORCHESTRA CHRISTIANIA—October 23

Between the two orchestra numbers, the American virtuoso, Arthur Shattuck played the Rubinstein concerto in D Minor with brilliant technic, overwhelming bravour and scintillating cleverness. He was recalled many times.

—*MORGENBLADET*, October 24.

Even the banalities of the finale were saved by Arthur Shattuck, whose brilliant, vital playing lent the work a sort of spiritual glamour. It was, in fact, an impressive performance. Indeed, Shattuck played the entire concerto superbly, both from the technical and the musical standpoint, as it was natural to expect after his recent recital. On that occasion as on this, Shattuck's performance was stamped with noblesse and intelligence.

—*AFTENPOSTEN*, October 24

The soloist of the evening was that remarkable pianist, Arthur Shattuck, who scored with justice, an overwhelming

success. After the splendid impression he had just made at his recent piano recital, his appearance with the Philharmonic excited great expectations, and these were more than realized. Shattuck played the D Minor concerto of Rubinstein throughout with superlative excellence. Only a pianist extraordinarily equipped technically and musically, can succeed in making this concerto so captivating. Arthur Shattuck scored a triumph. This fine and distinguished artist has conquered our public and can be sure of a warm welcome when he returns.

—Arne Sem, *"TIDENS TEKN."* October 24.

Arthur Shattuck was the soloist of the evening. Rubinstein's rarely-heard concerto in D Minor received, technically and musically, a mature and brilliant performance by this prodigious artist.

—*"VERDENS GANG,"* October 24

American Tour of Arthur Shattuck—Season 1922-23

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Training in Appreciation Is New Aim of American Orchestral Society

A COURSE in the appreciation of orchestral music has been organized by the American Orchestral Society, Inc. The aim of this body, founded by Mrs. E. H. Harriman, is the training of American conductors and orchestral players. Two weekly sessions will be held, the first a lecture at which the orchestral programs will be studied under the direction of Gerald Reynolds, and the second a full rehearsal of the Society's orchestra, where the works will be performed. The orchestral instruments will be individually studied and illustrated at the lectures. Previous training in music is not essential for class membership.

To accomplish its original aim, the Society has organized a senior and a junior orchestra, the former made up of the most proficient and ambitious players and graduates from the junior body who have acquired the necessary skill. Experienced orchestral players are scattered through the ensemble to impart to those of less experience the "professional" style. The junior and senior orchestras now number, respectively, about eighty and ninety players. Chalmers Clifton conducts the latter group and Paul Henneberg the former. To accommodate the younger players, many of whom are employed during the day, rehearsals for the juniors are held at five o'clock on two afternoons weekly. The senior orchestra will give eight public "educational" concerts in the high schools of New York this season. Admissions to the personnel of the orchestras are determined at hearings given by Mr. Clifton.

Manuscript works by Americans will be given a careful examination and, if eligible, played.

Training Conductors

In addition to preparing the American student for a place in the major American symphonies, which in too many instances represent almost every nationality but our own, the Society allots a large place in its scheme to the training of native conductors. In the United States

there are scores of capable leaders for whom no orchestra is provided, and, on the other hand, civic orchestras are being formed in many cities for which conductors are required. The Society provides a full orchestra capable of playing any score under the young leader, whose readings of works are criticized by Mr. Clifton at a subsequent class.

On the organization's roster at the present time are three men who, according to Franklin Robinson, chairman of the executive committee, are prepared for immediate occupancy of a symphony leader's desk. These are Howard D. Barlow, conductor of the Beethoven Society of New York; William Daly, composer and leader of the orchestra for Kalman's "Yankee Princess," now running in New York, and Alfred Newman, a pupil of Stojowski. Other leaders are those who know theory and form and play some instrument, but lack orchestral experience. The Society has devised a system whereby these may find a wide field for their talents in the direction of pageants and choruses.

The board of directors of the organization includes Mrs. Harriman, Ethan Allen, Cornelius N. Bliss, Jr., Rawlins L. Cottenet, Mrs. William Kinnicutt Draper, Mrs. J. Gilmore Drayton, George Adams Ellis, Carl W. Hamilton, Walter B. James, Mrs. Henry P. Loomis, Robert S. Lovett, Charles A. Peabody, Franklin Robinson, Mrs. Charles Cary Rumsey and Henry White.

WORCESTER HEARS VISITORS

Frances Alda and Charles Hackett Sing—Armenian Opera Given

WORCESTER, MASS., Nov. 10.—Music lovers of this city heard the first performance of Ward-Stephens' memorial song, "Phantom Legions," Oct. 24, when it was sung by Frances Alda, who appeared with Charles Hackett in the opening concert of the Steinert series at Mechanics Hall. The presence of the composer added to the interest of the occasion. An audience of more than 1500

persons applauded the two artists warmly. Groups of songs and arias made up the program, the closing number being a duet from "Madama Butterfly." Lester Hodges played the accompaniments for Mme. Alda and Gordon Hampson accompanied Mr. Hackett who, incidentally, is a native of the city.

Announcement has just been made that the sixty-fourth Worcester Music Festival will be held the week of May 7. The first rehearsal of the chorus was held recently under direction of Nelson P. Coffin, who continues as conductor for the third consecutive season. Among the works to be presented are Elgar's "King Olaf," which will have its first performance in Worcester; Mendelssohn's "First Walpurgis Night," a work also new to Worcester, and "Vanity Fair," from Kelley's "Pilgrim's Progress." The task of selecting soloists for the festival devolves on President Arthur J. Bassett and his colleagues of the Worcester County Musical Association.

An Armenian opera, "Charin Vercha," was given Oct. 22 in Tuckerman Hall of the Worcester Woman's Clubhouse, and was enjoyed by an audience of nearly 800 persons, the majority Armenian music lovers. The work was given under the auspices of the Armenian National Apostolic Church of Our Saviour. Principal rôles were taken by Paris Donabedian, Mary Kajunian and H. Tashian. An enjoyable feature of the performance was the singing by a children's chorus of 120 voices. The opera was rehearsed and conducted by Roufen Tigranyan.

TYRA LUNDBERG FULLER.

HEAR DETROIT SYMPHONY

Ann Arbor Greets Gabrilowitsch Forces, Elman, and Denishawns

ANN ARBOR, Nov. 13.—The Detroit Symphony, conducted by Ossip Gabrilowitsch, gave the first of a series of orchestral concerts on Oct. 30. Brahms' First Symphony, Weber's "Oberon" Overture, and Tchaikovsky's "1812" Overture were given an artistic and scholarly interpretation. The soloist was Ina Bourskaya, soprano, who sang an aria from "Snegourochka" and a ballade from Seroff's opera "Rognieda," and was received with enthusiasm, only Mr. Gabrilowitsch's rule forbidding many encores.

Mischa Elman opened the forty-fourth season of the Choral Union concerts with a recital in Hill Auditorium on Oct. 24. Handel's Sonata in D was the feature of a program in which he was warmly applauded.

A brilliant program of interpretative dancing was given by Ruth St. Denis and Ted Shawn with the Denishawn dancers at Hill Auditorium on Oct. 26, before an audience estimated at 4500 persons.

HELEN M. SNYDER.

ARTISTS VISIT NEW HAVEN

Erika Morini Appears with Stransky's Forces—Smith Overture Played

NEW HAVEN, CONN., Nov. 11.—The New York Philharmonic, Josef Stransky conducting, gave the first of two concerts here last Saturday before a large audience. The assisting artist was Erika Morini, violinist, who played Brahms' Concerto in D Major.

Of particular interest was the performance of David Stanley Smith's overture, "Prince Hal," conducted by the composer. Mr. Stransky conducted works by Strauss, Wagner and Beethoven.

The first of two recitals by Bruce Simonds, pianist, was given in Sprague Memorial Hall on Tuesday evening. The program was devoted to familiar compositions of celebrated composers. These recitals are being given for the benefit of the Vassar College Salary Endowment Fund.

A quartet of singers from the Hampton Institute was heard on Sunday evening in Sprague Memorial Hall under the auspices of the University Y. M. C. A. Negro melodies and folk-songs were sung.

ARTHUR TROOSTWYK.

SYRACUSE, N. Y., Nov. 10.—Mendelssohn's oratorio, "St. Paul," was presented by the choir of fifty voices at First Baptist Church, Howard Lyman, director, and Harry L. Vibbard, organist, on three successive Sunday evenings last month. The minister, Dr. Bernard C. Clausen, and the choir combined in what were termed oratorio-sermons, the Mendelssohn work being divided into three parts. Soloists appearing were Marjorie Almy Carlton, soprano; Alice Coddington, contralto; William A. Snyder and Albert C. Deisseroth, tenors; Harold Bryson, baritone, and C. Harry Sandford, bass.

Mme. Radina, Interpreter of Russian Folk Songs, to Make American Tour



Sonia Radina, Who Was Heard in Recital in New York Recently

The rising tide of popularity among American audiences for Russian art and music has found its justification in the infusion of a new and fascinating element in concert programs. One exponent of the combination of the musical and dramatic arts that characterizes the Russian singer is Sonia Radina, who made a success recently in a New York recital. Mme. Radina is first and foremost a character artist. Her stage experience began in Warsaw, where she appeared in leading rôles, and later her vocal accomplishments led to her engagement in opera. She appeared in opera in Petrograd, Moscow and other big centers of Russian art.

Exiled after the revolution, Mme. Radina visited various countries of Europe, singing in concert and opera. Since her arrival in America she has specialized in the presentation of Russian and Ukrainian folk-songs. Her costumes were brought from Russia and are the handiwork of the Ukrainian peasants. Her songs are those that gave to Tchaikovsky and his followers much of their material. Mme. Radina is to give a second New York recital and will make a tour of the New England States this season.

Calvé Sings in Portland, Me.

PORTLAND, ME., Nov. 13.—Emma Calvé, soprano, appeared in the Portland City Hall, under the auspices of the Maine Music Festival, on Oct. 30. Mme. Calvé was greeted by a tremendous audience that included Emma Eames and her husband, Emilio De Gorgozza, baritone. Her program included selections from "Carmen" and she was liberal in her encores. Yvonne Dienne accompanied her and contributed a Grieg number.

FRED LINCOLN HILL.

Ethel Leginska, pianist, who is now playing in Europe, will give a full recital program in Carnegie Hall, New York, on Feb. 20.

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"Mr. Ondricek gave a pleasurable performance. Well known for his technical proficiency, last night his tones were now virile, now sensuous and his execution was flawless."—"Boston Herald," Boston.

"Mr. Ondricek has the lovely tone of his elder brother. His bowing firm, his trill and his double-stopping being sufficient to please many a widely heralded virtuoso. How lovely the tone of his G string work, how clear his trill in the higher positions! His tone is clear, but often finely colored."—"Boston Daily Advertiser," Boston.

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TALENTED DANCERS DELIGHT AUDIENCE. RUTH ST. DENIS, TED SHAWN GET OVATION.—*Buffalo Courier.*

DENISHAWN ART DANCERS END PROGRAM. TWO ENTERTAINMENTS AT ORCHESTRA HALL CHARACTERIZED AS ACME OF GRACE AND BEAUTY.—*Chicago Examiner.*

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Pedagogue Would Embody "Secrets" of Pianists in Exercises for Pupil

Alberto Jonas Completing Work Designed as Short Cut to Technical Mastery—Has Taken Fifteen Years to Write It—Describes Experiences During Recent Visit to Berlin

IS there a short cut to the mastery of piano technique? Alberto Jonas, Spanish pianist and pedagogue, now a resident of New York, believes there is. His work, "Master School of Piano Playing and Virtuosity," begun fifteen years ago in Berlin, and now being published in New York, will comprise 1600 pages, written in French, German, Spanish and English, and 200 engraved pages of original exercises and studies by Mr. Jonas and fourteen eminent pianists. The first part of the work, in two volumes, was published last spring, and is now in its second edition. The second part, in three volumes, will be off the press during the next few months.

"It may well be true that since the time of Bach everything on the subject of piano technique has been said," began Mr. Jonas, "and I have not attempted to discover new methods so much as to approach the heritage of the past from the standpoint of modern piano technique. Now every great pianist has individual 'secrets' which have contributed to his technical mastery, but which the student is usually forced to discover for himself; and my purpose has been to embody these 'secrets' in exercises so that the student may acquire them more rapidly and easily.

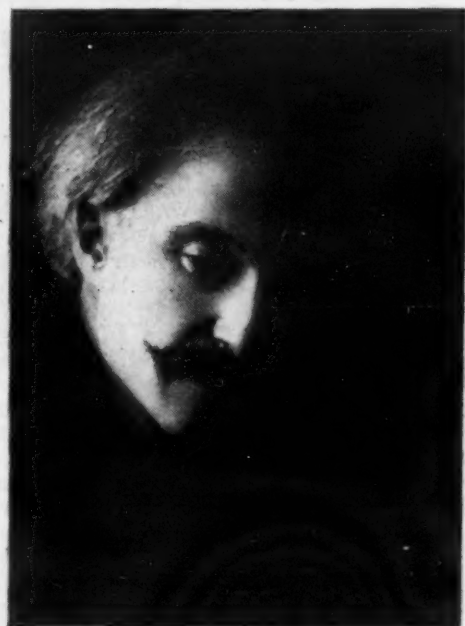
For instance, why does a pianist strike wrong notes? A question impossible to answer, apparently. But when the mis-

takes are analyzed more than twenty-five common types are found, for which there are definite reasons and corresponding remedies. The same is true in memorizing. When a pianist reads a page of music at sight he invariably commits to memory the last measure of the page. Why not 'photograph' the entire page in the same way?"

Mr. Jonas did not plan a work of such large proportions fifteen years ago. It began with the writing down of a few exercises which he had devised to overcome the vagaries of an unruly hand. These led him to further research, and, as time went by, his manuscript grew to such formidable proportions that he was forced to revise it again and again, leaving only what he considered essential. His original plan to publish the work in Berlin was abandoned when he decided to come to America in 1914, and he left Berlin just a month before the decree was issued that no manuscripts were to be taken out of the country. The heavy burden of gathering the material and reading the proof sheets has taken most of his time; and now that it will soon be finished, he hopes to play once more in public.

Mr. Jonas, accompanied by his wife, who is also the first of his six assistant teachers, returned recently from his first visit to Berlin since his arrival in America. He was most agreeably surprised by conditions there.

"Instead of finding the people in a dejected mood, as I had expected," he said, "I found conditions, in many respects, better than before the war. The weight of present-day burdens falls chiefly on the professional class, especially the musicians. Many of them have been forced into other lines of activity to make a living, but the workingman is better clothed and fed than formerly. He has plenty of work, beer and a good time, all of which are necessities to him. We found the opera crowded. I had been told the audience would be composed of foreigners who were in Berlin, but when the lights were turned on between the acts everyone began eating sandwiches



Alberto Jonas, Spanish Pianist and Pedagogue, Author of "Master School of Piano Playing and Virtuosity"

which had been carefully tucked away in pockets, and I knew that the audience was German.

"Another unexpected but welcome sight was the two volumes of my work on display in a music store. On account of the depreciated value of the mark I did not expect to find it in Germany, but I was told that many copies had been sold to American students and wealthy Germans. The price was 7000 marks!" H. C.

New Haven Symphony Gives First Concert of Season

NEW HAVEN, CONN., Nov. 11.—The New Haven Symphony gave the first concert of its twenty-ninth season on Tuesday afternoon, Oct. 24, in Woolsey Hall, assisted by Laura Littlefield, soprano. David Stanley Smith led the orchestra in Beethoven's "Pastoral" Symphony and Rimsky-Korsakoff's Suite, "Scheherazade." Isadore Troostwyk, concertmaster, played the solos for violin in the Suite. Miss Littlefield sang an aria from

Mozart's "Re Pastore," with obligato by Mr. Troostwyk and Duparc's exquisite "Phidyle."

ARTHUR TROOSTWYK.

A. Laura Tolman Marries

A Laura Tolman, 'cellist, was married Oct. 30 to Fred Johnson Kilgore at King's Chapel, Boston. Mrs. Norma Gormully of New York was the maid of honor and the bridesmaids were Mrs. Preston Phillips of Providence, R. I.; Mrs. John McGill and Alica Starr of Boston. Preston Phillips of Providence was the best man and the bride's mother, Mrs. Edward Hyde Rice, gave the bride away. Miss Tolman made a number of tours of the country and spent much time in Europe. The couple will spend the greater portion of the coming season at the 'cellist's home in Harrison, Me.

Toledo Orchestra Opens Season and Ralph Leopold Plays

TOLEDO, OHIO, Nov. 11.—The Toledo Orchestra opened its season with a program featuring Beethoven's Symphony No. 1 at Keith's Theater recently. The assisting artist was Sybil Comer, soprano, of Chicago. The personnel of the orchestra has been increased this year to sixty players. Ralph Leopold opened the Piano Teachers' Course with a fine piano recital in Scott Auditorium on Oct. 27. Much enthusiasm greeted the artist who responded to many demands for encores. His recital was one of the most enjoyable given under Association auspices.

J. HAROLD HARDER.

New Bandstand Dedicated in Leroy, Ill.

LEROY, ILL., Nov. 11.—A new bandstand, presented to the community by Clark E. Stewart of Bloomington, was dedicated on Oct. 29. The presentation speech was made by the donor and Leslie Owen accepted the stand in the name of the community. A band concert was given by the American Legion Band of thirty-five players, under the leadership of Bernard Strongman. A large crowd attended the exercises. The new stand is twenty feet in diameter, octagonal in shape and is built of split stone.



Photo by Mishkin, N. Y.

"Norman Johnston, baritone, gave a song recital yesterday afternoon in Aeolian Hall. This newcomer revealed some merits which may commend him to the consideration of observant music lovers. He sang songs of varying sentiments and styles with intelligence and with a finish which proved that he had studied each lyric carefully. His phrasing and shading were good. His tone production was free and in the delivery of head tones he showed the kind of skill that many singers seek but fail to find."

W. J. Henderson in New York HERALD, Nov. 7.

"Showed the kind of skill that many singers seek but fail to find."

W. J. Henderson

NORMAN JOHNSTON

Baritone

Acclaimed in His First New York Recital, Aeolian Hall, November 6th, 1922

"Any singer who can enunciate 'Leave Me, Loathsome Light' with distinctness and without a lisp is entitled to respectful attention, and this is just what a young American baritone, Norman Johnston, succeeded in doing yesterday afternoon in the week's and his first recital at Aeolian Hall. After this Haendel aria he ranged through old Irish and old Italian to Schumann, with whose lieder he was less successful, only to follow with two Grieg songs that were charmingly done, a group of French, also done with excellent enunciation and pronunciation, and to end with a well-chosen English group, in which 'My Lovely Celia,' generally left to singers of the other sex (though why it should be only heaven knows), and Leoni's dashing 'Tally-Ho' particularly stood out. Mr. Johnston has a lot in his favor—a good voice, well produced, good stage presence and a prepossessing manner. The audience liked him and did not hesitate to make its approval known."

Katherine Spaeth in New York EVENING MAIL, Nov. 7.

"Norman Johnston, a tall, youthful baritone, presented a varied program of songs in Aeolian Hall yesterday, with an interested audience in attendance. He displayed an even register of pleasing quality, well trained."

New York MORNING TELEGRAPH, Nov. 7.

"Norman Johnston brought to the usual four-square program of old Italian and German, modern French and English songs an uncommon degree of animation and communicative fervor. His voice was manly and in such lyric outbursts as 'The Last Song,' by Rogers, there was genuine enjoyment."

New York TIMES, Nov. 7.

"His unaffected delivery, coupled with an evident sincerity and an intelligent grasp of the essentials of song interpretation, lent interest and promise to his debut."

Deems Taylor in New York WORLD, Nov. 7.

"Norman Johnston held the stage in Aeolian Hall yesterday afternoon. His singing was adroit and engaging."

Pitts Sanborn, New York GLOBE, Nov. 7.

"His interpreting seemed to prove that he knew what he was singing. The material of his voice is of good quality and he uses taste in his display of it."

New York EVENING SUN, Nov. 7.

"Mr. Johnston has a good voice of lyric calibre."

New York AMERICAN, Nov. 7.

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"Old Methods" Will Not Solve the Problems Facing Singer of To-day

New Technique and Special Training Required to Meet Demands of Revolutionized Opera

By WILLIAM A. C. ZERFFI

IN the general and well founded dissatisfaction which exists with much of the singing of to-day, we hear frequently that the vocal problem cannot possibly be solved other than by a return to the vocal methods which were employed by the old Italian school which produced some of the greatest singers the world has ever known. The wide divergence of opinion which still exists, even among those of Italian birth and heritage, as to what constitutes the actual "old Italian method," is in itself proof that the problem lacks satisfactory solution, and the writer feels that only by a careful investigation of the general musical factors out of which this type of singing may be said to have arisen, will a satisfactory solution be found. Since all good singing depends upon the adequacy of the vocal technique employed, a comparison of the meaning of "vocal technique" to-day with that of former days will prove illuminating.

In the "Golden Age of Song" vocal technique had a very much simpler meaning than it has to-day. It had not been confounded with voice production and signified a technique such as is possessed by the pianist or violinist. Since none but those superlatively endowed attempted careers as singers, the ability to produce a fine quality of tone was a pre-requisite. Vocal technique consisted in the development of this already excellent material until the ability was acquired to sustain long phrases, sing high tones, execute rapid passages and trills, and in fact to be able to sing the various and sundry embellishments with which the music of that period was so richly supplied. The great singer was not necessarily the one who could produce the greatest volume of tone, but the one who had his voice under best control. Since the modern orchestra did not exist, the singer was never under the necessity of literally driving through a wall of orchestral tone. Compare the older operatic forms with recitatives and arias with the lightest sort of accompaniments to the modern type of opera where the voice is often treated as an instrument, and it is only by heroic efforts that a singer can make himself heard at all. Further, modern writing demands a violently emotional delivery of the text, the ability to produce large volume of tone with tremendous dramatic accent, and a staying power far greater



William A. C. Zerffi, New York Vocal Instructor

than was ever required of former operatic singers. This calls for a far more highly developed technique as far as concerns the dynamics of singing, and it is, therefore, not surprising that a vocal technique adequate for Rossini is not equal to the demands of Wagner.

With the increasing popularity of opera came the need for a greater number of singers, and too often young and technically ill-equipped singers were given rôles entirely beyond their possibilities. That the strain of singing under such conditions was greater than the majority could stand is easily seen, and supplies a very good answer to the question why singers of comparatively recent years have not lasted as long as their predecessors. To sing Mozart successfully has grown to be a rare accomplishment, and for one singer who can do justice to one of his arias there are a dozen who can sing music of the dramatic type which calls chiefly for volume and a highly emotional delivery.

Not only are conditions vastly different in actual singing, but the type of vocal instruction has undergone great changes. In earlier days years of daily lessons were deemed necessary in order to acquire a reliable vocal technique. To-day, the period of actual vocal training may almost be measured in months, these being chiefly devoted to the development of power; and in two years, or even less, the singer expects to be sufficiently prepared to sing publicly. The prevailing ignorance of the character of the vocal organ and the length of time necessary for its development permits this process of manufacture to continue without the

slightest appreciation of its far reaching consequences. The forced, unnaturally produced voice lasts but a limited number of years, this depending upon the inherent physical strength of the organ; then comes the smash and the over-worked and underdeveloped organ refuses to function further. If proof is needed, the brevity of the careers of many singers whose promise was remarkable will give sufficient testimony. Those who achieve success and hold it do so in the majority of cases by virtue of sheer intelligence and the display of other qualities which serve to compensate for the deterioration of their vocal powers.

In the face of these facts it is hopeless to suggest that a return to the "old methods" will solve the new problems. Only by a careful investigation and appreciation of present-day requirements, together with a longer period of study under methods which conform to the dictates of reason and are not fanciful speculation unsupported by practical knowledge and application will it be possible to bring about an improvement in the singing of to-day.

Music Introduced Into Oregon, Wis., Schools

OREGON, WIS., Nov. 11.—After a long period of inactivity, the public schools will have music as part of their curriculum. Marlowe G. Smith, a graduate of the Wisconsin School, Madison, has been appointed supervisor, and will also teach piano and singing. There will be instruction in violin and band instruments. Of the 110 high school students, over seventy are receiving instruction in applied music. The girls' glee club is preparing a concert, and a boys' band has been formed. Programs will be given in the new high school building.

MARLOWE G. SMITH.

Acclaim Galli-Curci in Milwaukee

MILWAUKEE, Nov. 11.—Amelita Galli-Curci was enthusiastically applauded in recital at the Auditorium recently by an audience estimated at 5000 persons. The soprano sang a large number of folk-songs in English and other numbers by Hageman, Samuels and Dobson. A French group was given with fine conception of the chanson style. Bizet's "Pastorale" and Massenet's "Sevillana" were among the features in this group. Manuel Berenguer, flautist, and Homer Samuels, accompanist, assisted Mme. Galli-Curci.

C. Q. SKINROOD.

Alexander Siloti, Russian pianist, will give a recital in Aeolian Hall, New York, on the afternoon of Nov. 19. His program will include numbers by Bach, Liszt, Chopin, Roger-Ducasse, Ravel, Liadoff and Rubinstein.

ELLY NEY



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"Her voice was strong and clear. She proved herself a dramatist, her audience was large and impressive."
Gilbert W. Gabriel, *New York Sun*.

"Mme. Radina has an agreeable voice which she used effectively."
H. E. Krehbiel, *New York Tribune*.

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TO CHAMPION CAUSE OF AMERICAN MUSIC

Dirk Foch Seeks Native Works for Performance by City Symphony

The City Symphony of New York, Dirk Foch, conductor, which will make its first appearance in Carnegie Hall on Nov. 18, will champion the cause of the American composer, according to an announcement of Arthur J. Gaines, manager of the orchestra. Mr. Gaines says there is still room on the season's programs for two or three American novelties, and the orchestra will welcome the co-operation of native composers. The society has laid down no rules that would exclude any good musical work, and all compositions in any form, it is announced, will be read carefully with a

view to performance. All works will be reviewed by Mr. Foch, and those chosen will be played in the regular concert series at either Carnegie Hall or Town Hall.

A large number of persons interested in music were present at a reception held on Oct. 24 at the home of Mrs. Lewis L. Clarke, 998 Fifth Avenue, to hear General Coleman du Pont explain the plans and purposes of the City Symphony. General du Pont is president of the Musical Society of the City of New York, which guarantees the new organization. In addition to the plans already published, General du Pont announced a list of soloists which includes Elena Gerhardt, Marguerite Namara, Erika Morini, Rudolph Ganz, Darius Milhaud, Bronislaw Huberman, Paul Bender, Sophie Braslau, Emilio de Gogorza, Leta May and Knight MacGregor. Among those who have pledged support of the new orchestra are General du Pont, Bartlett Arkell, Manton B. Metcalf, Ralph Pulitzer, Lewis L. Clarke, Marie Katherine Forhan, Mrs. Coleman du Pont, Mrs. Henry P. Loomis, Herbert L. Satterlee, Casimir I. Stralem, Robert M.

Thompson, George C. Taylor, W. Parsons Todd, Elisha Walker, Arthur Williams, Pope Yeatman and George Zabriskie.

Zoellner Quartet Gives Concert in Los Angeles

LOS ANGELES, CAL., Nov. 9.—The Zoellner Quartet opened its current season at the Ebell Club on Oct. 24. The program included Haydn's "Emperor" Quartet, the first American performance of Joseph Jongen's Serenade Tendre, Op. 51, the Glazounoff Orientale and Schubert's "Trout" Quintet. In the last the Zoellners had the assistance of Cornelia Rider-Possart, pianist, and Ernest Huber, solo bass of the Philharmonic.

W. F. GATES.

Los Angeles Chamber Music Society Plays

LOS ANGELES, CAL., Nov. 9.—The Los Angeles Chamber Music Society presented its first concert at the Gamut Club Auditorium on Friday evening. The participants were Blanche Rogers Lott, piano; Henri de Busscher, oboe; Pierre Perriere, clarinet; S. B. Bennett, French horn; Max Fuhrmann, bassoon; Sylvain Noack, violin; Emile Ferir, viola; Ilya Bronson, 'cello and Ernest Huber, bass.

The program included Holbrooke's "Fairyland" Nocturne and Loeffler's Bagpipe Rhapsodie.

W. F. GATES.

Vera Poppé and Edna Swanson Ver Haar Heard at Austin

SHERMAN, TEX., Nov. 11.—Vera Poppé, 'cellist, and Edna Swanson Ver Haar, soprano, were heard in recital at Sherman Hall, Austin College, on Oct. 24. The hall was filled to capacity.

Miss Poppé gave a varied program, including her own "Rhapsody." Miss Ver Haar was heard in songs by Scarlatti, Bach and Massenet, given with variety of expression. Kathryn Foster was an able accompanist.

K. GLADDEN CONGDON.

Seattle Hears Lecture on "The Dead City"

SEATTLE, Nov. 9.—The annual lecture series of Louise Van Ogle was opened on Oct. 23 at the Cornish Theater with a description of Eric Korngold's opera "The Dead City." Miss Van Ogle illustrated on the piano the principal themes of the opera.

Conducts Dunning Classes in San Francisco

SAN FRANCISCO, Nov. 10.—Laura Jones Rawlinson, normal teacher of the Dunning System of Improved Music Study, who has conducted classes this season in Portland and Seattle, is now holding a class here. She will conduct a teachers' training class at the Dunning School on Dec. 5.

Hindermeyer Sings in Spokane

SPOKANE, WASH., Nov. 9.—Harvey Hindermeyer, tenor, assisted by the Dann Trio—Felice Dann, cornetist; Blanche Dann, pianist, and Rosalynn Dann, violinist—was heard by a large audience recently in the auditorium of the North Central High School. The concert was under the auspices of Tull & Gibbs.

SALT LAKE CITY GREET MATZENAUER IN RECITAL

Works of Utah Composers Featured at Literary Club Meeting—Appoint Choral Leader

SALT LAKE CITY, Nov. 10.—The local season's first recital was that given by Margaret Matzenauer, contralto of the Metropolitan, at the Tabernacle, under the auspices of the Musical Arts Society recently. Mme. Matzenauer demonstrated her artistry to the complete satisfaction of her listeners. Beginning with "O Don Fatale," from Verdi's "Don Carlos," she sang works by Brahms, Schubert, Wolf, a French group, and numbers by La Forge and Lieurance.

Georges Vause was excellent as accompanist and soloist. It was regretted that the artist did not reach the city in time to rehearse Brahms' "Rhapsody" with the Mendelssohn Male Chorus, which was to have appeared on the same program.

The music section of the Ladies' Literary Club devoted its weekly concert hour to vocal and instrumental works by Utah composers. "Mood of a Mandarin" and "Waltz of a Chinese Doll" by Henry Souvaine were interpreted by the Ampico piano. Two vocal numbers by Cecil B. Gates and "The Gypsy May" by C. W. Reid were artistically sung by Mrs. Myrtle Orr, with Mrs. Reid playing the accompaniments. Amadee Tremblay, organist and choir director at the Cathedral of the Madeleine, played two of his own compositions, "Slumber and Dream" and "Dance." Melba Judd sang Grace Toot Malmsten's "Mother" and "Calling Love Alone" in a manner that won hearty applause, with the composer at the piano. "The Rainy Day" by Arthur Freber and "The Lost Child" by Arthur Shephard were creditably given by Mrs. Kathryn White and Mrs. J. C. Brumblay. Alice Anderson, violinist, played C. F. Stayner's "Melody." "Pastoral" by Tracy Y. Cannon and "Under the Balcony" by the late Spencer Clawson proved two of the afternoon's favorites, as sung by Evangeline Thomas Beesley, with Mr. Cannon at the piano.

At the regular meeting of the Orpheus Club recently, Frank W. Asper of the L. D. S. School of Music faculty was unanimously elected to the position of conductor. The Orpheus Club is one of the pioneer organizations of male voices in the city, having been for more than a quarter of a century under the leadership of the late Alfred H. Peabody. The club will meet every Monday evening at Civic Center for study and rehearsal.

Gertrude Tremblay, pianist and daughter of Amadee Tremblay, was acclaimed in a recital given at the Ladies' Literary Club recently. She played works of Couperin, Bach, Mozart, Schumann, Chopin, Liszt and Debussy. Miss Tremblay will leave shortly to continue her musical studies in Paris at the Schola Cantorum.

MARK M. FRESHMAN.

Reorganize Redlands Chorus

REDLANDS, CAL., Nov. 9.—The Philomela Chorus of the University, under the direction of C. H. Marsh, has been reorganized for its sixth concert season. John R. Hawkins, conductor of the High School Band and Orchestra, has organized an augmented band for a series of twelve concerts on Sunday afternoons. Cornelia Rider-Possart was heard to advantage in a piano recital at the Beaumont Woman's Club recently. The fifty pupils standing highest in the recent musical memory contests in the grade schools were given season tickets to the Spinnet Artist Course by the proprietors of Smith Bros.' Music Store.

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Associated Musical Bureaus Ready for Action



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ARTHUR JUDSON AND LOCAL MANAGERS MAKE CONTRACT WHICH BRINGS NEW DEPARTURE IN CONCERT FIELD

The Meeting in the Office of Concert Management Arthur Judson, at Which the Agreement Was Signed. Left to Right, Seated: Elbert A. Wickes, Boston; Mr. Alber of Coit and Alber, Cleveland, Ohio; Elsie Illingworth, Pittsburgh; Arthur Judson, New York, President, Associated Musical Bureaus; S. R. Bridges, of the Southern Musical Bureau, Atlanta, Ga.; M. C. Turner, Dallas, Tex.; H. M. MacFadden, of the Elwyn Concert Bureau, Portland, Ore; Standing: O. B. Stephenson, Chicago; Patrick M. Nielson, Pittsburgh; A. C. Coit, Cleveland, Vice-President of the Association; T. A. Burke, Cleveland, and Milton Diamond, New York

THE agreement between Concert Management Arthur Judson and the Associated Musical Bureaus to facilitate the booking of artists and to align certain interests of local bureaus, collectively representing a vast territory between the Atlantic and Pacific coasts, was a lively subject in musical circles, both managerial and otherwise, during the week. Since the announcement, contained in a statement from Mr. Judson's office and published in full in the last issue of MUSICAL AMERICA, there has been considerable speculation as to the effect of the contract, which makes Arthur Judson the president of an association which has for its aim more economic operation in the fields controlled by the different members of the new organization. The manifesto from the office of Concert Management Arthur

Judson states that the co-operation of the local concert bureaus will enable tours to be arranged with a minimum of conflict and useless travel. The elimination of useless expenditure, it is claimed, will enable the impresarios to present more attractions in their respective centers, and the artist will therefore benefit, not only by the new order and convenience of systemically arranged tours, but by the additional engagements which are promised. The above photograph furnishes an interesting record of the signing of the contract. It was taken at the conclusion of the meeting at which the agreement was arrived at and the new departure in the concert field definitely announced. The president of the association and the various representatives of the local bureaus are pictured in the office of Concert

Management Arthur Judson. The organization has lost no time in getting under way, and it is reported that next year's bookings are already being planned.

Portsmouth Hears Riccardo Martin

PORTSMOUTH, OHIO, Oct. 31.—Riccardo Martin gave a recital here last night in the High School Auditorium, under the auspices of the Ladies' Music Club. His program consisted of arias from "Die Walküre," "Manon Lescaut," and "Pagliacci," and various songs. The accompaniments of Hubert Carlin, who also contributed several solos, were admirable. W. C. DUGAN.

Troy Woman's Club Inaugurates Study Course at Conservatory

TROY, N. Y., Nov. 11.—Annie Hagan Buell, of the faculty of the Emma Willard Conservatory and head of the music section of the Troy Woman's Club, is conducting a study course at the Conservatory for the club members. The meetings are to be held on Wednesday mornings through November. At the first meeting "A Song Recital" was the subject, and illustrations were given by Mrs. Norman G. Blakeman and Mrs. Charles A. Dix, with Mrs. Charles E. Smart as accompanist. A later subject was "An Afternoon Recital," and following Mrs. Buell's talk musical numbers were given by Mrs. Smart. S. EHRICH.

Free Concerts for Wichita

WICHITA, KAN., Nov. 11.—An appreciative audience of the faculty and students of Mount Carmel Academy heard an excellent recital by Grace Welsh of Chicago. This was one of the series of free entertainments which the Academy provides for its students. The Hotel Lassen Sunday afternoon concerts, instituted last week, are attracting much favorable comment. They are given by the Orpheum Orchestra, under F. W. Edler, and are free. T. L. KREBS.

Madison Audience Hears Mischa Elman

MADISON, WIS., Nov. 11.—Mischa Elman opened the concert series of the Union Board of the University of Wisconsin at the Armory on Nov. 1. He played before an enthusiastic audience of 2000 and had to give many encores. Josef Bonime was the accompanist. CHARLES N. DEMAREST.

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JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Business Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CLEVELAND OFFICE: Grace Goulder Izant, 17717 Euclid Ave., East Cleveland. Phone Eddy 8393.

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NEW YORK, NOVEMBER 18, 1922

TAX-WEAKENING

THE ruling of the Commissioner of the Internal Revenue by which thousands of dollars will be returned to subscribers of the Chicago Civic Opera Association, in restoration of admission taxes collected for the season, represents a further weakening on the part of the authorities at Washington on this vital question. In spite of accepted notions that the best way to get a bad law off the statute books is to enforce it to the letter, and thereby bring about its repeal, those who sit in the rôle of Cerberus at the front doors of the opera houses and concert halls have found it expedient to make more exceptions to the tax law's enforcement and thus gradually vitiate its provisions.

The law provides that, on order the Treasury Department, the 10 per cent admissions tax can be subducted for organizations of a charitable or educational nature. "Education" is a broad word, and "educational" is broader. For two seasons the orchestras have been listed as educational, though just why an organization that presents symphonies is educational and one that gives operas is not, is a problem for a Solomon to decide. The concession to the Chicagoans apparently has been made on a showing that the reorganized operatic institution is a civic organization; though here, again, the question enters as to where the line between civic and non-civic can be drawn.

Eventually, at the present rate of weakening, the admissions tax will be removed from all concerts except those where it is the greatest imposition—that of individual artists. The time has come—indeed, it came long since—for a clean sweep and the removal of this petty exaction. A government which, more than any other in the world, can afford to subsidize an art, cannot with a clear conscience continue to exact tribute from that art.

A MOVE FOR MANAGERIAL ECONOMY

EXPANSION in the interests of economy—this seems to sum up the announced affiliation of the Associated Musical Bureaus with Concert Management Arthur Judson. There are, of course, other elements involved, some of them of salient importance to local managers and to the public. But the phase of the new arrangement which is likely to be of most immediate concern is that which holds forth a promise of lower costs and higher returns.

The concert situation may be likened to that of the American railways in the days when a multitude of short roads, separately financed, managed and operated, struggled with constantly increasing costs to provide the country with local service. The absorption and consolidation of these small lines into the great railway systems enabled this local service to go on, and the lesser roads became valuable parts or feeders of the more important lines; otherwise they would have been overwhelmed. The same story has been told again and again in the great industries. Time was when theater bookings were left quite as largely to the unorganized activities of individuals and agencies as concert promotion since has been.

At the outset, the new move is an agreement between one New York factor and sundry agencies of widespread territory. It is not, and does not pretend to be, a merging of interests on the part of leaders in the field such as took place several decades ago in the theatrical sphere, though it does tend to bring to the promulgation of music something more of the methods of the theatrical managerial system. Other working agreements may or may not follow it. Whether any new alignment among metropolitan underwriters of music will result, can scarcely be prophesied. If hotel and travel expenses are cut by reason of a circuit system of bookings, that, in itself, probably will be a sufficient stimulus to bring about further affiliations. If a chain of agencies is found to function with less waste and friction than now characterizes the open market system, with district and local managers bidding for competitive wares, it is conceivable that not one, but ten, such systems may be established, perhaps still in a competitive way, perhaps in some such co-operation as now governs the activities of former rivals in the theater.

Not all that has transpired in the centralizing and simplifying of theatrical tours has been in the interest of the players. In music, the artist must remain of first consideration. The economies sought in the new affiliation would appear to be primarily in his interest. Results must speak for themselves, and they can do so only when the project has been given full trial. Those who conceived and developed the plan have, in the meantime, given the profession something to ponder over. They bring to it the advantages of experience, character and reputation.

"FIRST-TIME" INACCURACIES

POSSIBLY a third of the numbers which appear on New York programs marked "first-time" or "new" are so listed erroneously. Apparently there is much reckless statement with regard to works presumed to be utterly unfamiliar to American audiences, simply because no one happens to remember a previous performance. Not infrequently reviewers accept these program announcements at their face value and duplicate the error, because—even if the data were at hand—they cannot stop to verify every such statement.

A recent New York Symphony concert produced two supposedly "first-time" works, Alfvén's "Misommarvaka" and Liadoff's "From the Apocalypse." Now, it is averred that both compositions had been played publicly in New York before. There was not a little said about the New York performance of Saint-Saëns' "Carnival des Animaux" as "the first in America," although it was played at Ravinia by the Chicago Symphony last summer. These errors are not confined to the orchestras. More than one has been made at the Metropolitan in announcing operatic novelties, and examples are to be found weekly in the programs of recitalists.

It probably is true that some such mistakes would be made after the most exhaustive research, since there is no central repository for the facts; but more caution and less presumption would seem to be the part of wisdom in announcing novelties.

Personalities



Vera Schwarz, Soprano of the Vienna and Berlin State Operas, Pilots Her Motor Car Over a German Highway. With the Artist Are Her Mother and a Friend

Among the artists who will visit the United States early in the new year, with the German Opera Company, under the direction of Georg Hartmann, will be Vera Schwarz, soprano, who has appeared at the State Operas of Vienna and Berlin. Mme. Schwarz is especially noted for her interpretation of *Elisabeth* in "Tannhäuser." She will be heard in the Wagnerian Opera Festival to be given at the Manhattan Opera House, New York, in February, and on the tour of the company. The singer, apart from her artistic calling, is an ardent motorist and sportswoman.

Sousa—John Philip Sousa, who contemplates the composition of a grand opera based on an American theme, has asked Robert W. Chambers to supply the libretto for the work.

Roberts—Seeking little-trodden musical paths for the material in her programs, Emma Roberts, contralto, has included in her repertoire for this season the aria from the second part of Berlioz's "Les Troyens."

Calvé—At present Emma Calvé is engaged in adding to her repertoire of songs in English. The artist rehearses daily with her accompanist, Yvonne Dienne, numbers that include several songs by Gretchaninoff, with translated texts.

O'Hara—Speaking of "The Star-Spangled Banner," Geoffrey O'Hara, composer, recently advanced a theory that the common people really write the musical history of a nation, as they instinctively change the compositions which they sing to suit their fancy.

Bohnen—One of the accomplishments accredited to Michael Bohnen, the Metropolitan's new bass, is proficiency as equestrian and gymnast. Mr. Bohnen has made appearances in Europe in the motion pictures, where his graphic pantomime made his work popular.

Goossens—Eugene Goossens has composed incidental music for the London production of Somerset Maugham's play, "East of Suez," now also being performed in New York. The British composer is said to have made a special study of Chinese musical idioms for this work.

Chaliapin—Feodor Chaliapin, according to report, collaborated with Maxim Gorki on a scenario for a motion picture while abroad in the early autumn. This task of authorship will be continued by the bass, it is said, upon the conclusion of his American engagements in the spring.

Prokofieff—In a letter recently received in the United States from Serge Prokofieff, the composer of "The Love for Three Oranges" states that he has signed contracts for the performance of his opera on six European stages this season. He is passing the month of November at Ettat.

Leschetizky—Eugenie Leschetizky in a recent letter to Frank La Forge, pianist and composer, relates that the city of Vienna has set aside a "grave of honor" for the ashes of Theodor Leschetizky, famous pedagogue. The burial site is in the Central Friedhof, where many noted musicians and literary men are buried.

Cahier—A steamer record, was recently broken by the captain of the Scandinavian-American liner America, in order to enable Mme. Charles Cahier, contralto, who was a passenger, to fulfill an engagement as soloist in Washington, D. C. Fearing that the vessel would not arrive on time, the artist sent a radio dispatch for an airplane to carry her over the last lap of the journey, but an aerial journey was happily not required.

Garrison—Mabel Garrison has been singing in opera in Germany and Austria, appearing as *Gilda*, *Mimi*, *Violetta* and *Rosina*. She has sung in Frankfurt, Schwerin, Hamburg, Mannheim, Vienna, Prague and Berlin. "Expenses," Miss Garrison wrote recently to a friend, "are ridiculously low, for Americans at least. On our trip from Hamburg to Vienna, a distance of approximately 500 miles, our stateroom in the train cost us exactly forty cents!"

Point and Counterpoint

By Cantus Firmus, Jr.

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THE Cosmic Urge to Expression has, within recent years, been responsible for such petty musical annoyances as the minor seventh, the "harmonic plane" and the orchestra of thirty species of noise-makers. We see no reason why—necessity being the mother of invention—a pleasing variety should not be given the recital season by adding a few more original instruments to the ensemble. Last month a young man from Guatemala permitted us to sense the strains of a brand-new contrivance named after himself. Indeed, why should not every recitalist have his own instrument? Paderewski might perform feats on the Ignaceophone; Heifetz throw off dazzling harmonics on the Jaschascope—but why go on?

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THEN there is the trombone, whose sardonic chuckle has been cunningly utilized by the balladmongers. We should have a brother-instrument constructed especially for the benefit of basses who number the Mephistophelean serenade from "Faust" and Moussorgsky's "Song of the Flea" among their achievements. The inventor of an unobtrusive pocket device of this caliber might count himself among the benefactors of mankind. No more taxing simulations of mirth: simply a dexterous shift, a puff or two—and an ovation from the Horseshoe! Chaliapins would be made by a mere expenditure of a dollar, including book of instructions for use of the Chuckola. . . .

* * *

WHILE we were about it, we should incidentally revolutionize the piano. One of our principal objections against this instrument (the others being here deleted) is the fact that our enjoyment in "practising" has invariably been marred by the necessity of turning the music. We would therefore have an attachment to perform this office. Our instrument should be called the Pageturno. Added improvements would comprise a special bracket to accommodate the recitalist's bouquets; a shelf for the handkerchief invariably carried by feminine entertainers at impromptu home musicales, and a reproducing device which should repeat the player's solo exactly as it was given to a long-suffering audience. (Note: On the whole, the last innovation would probably discourage digital activity. We think that, for the sake of the Pageturno's sales, this feature must regretfully be suppressed.)

Our Opera Plots

No. 1—"TROVATORE"

AN amorous gent named *De Looney*
With his rival resolved to dispense;
Shut him up in a prison most gloomy,
While the lady mourned over the fence.
But soon homicidal thoughts gripped 'em;
The tenor was stewed up to order;
The soprano seized poisons and sipped 'em;
While the contralto loudly shrieked "Murder!"

Succinct Squibs

IF there is anything in family endings, Dorothy J. Teall writes, Gretchen-inoff must be Rachmaninoff's daughter!

TWO well-known musicians have been having it out on the question of the averages attained by students at Liszt's last "master" class. Must even the Master be drawn into the teachers' licensing discussion?

SOMEONE, we notice, has selected the "ten best melodies." A lot of composers we know are almost certain to be disappointed.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Care of the Piano

QUESTION BOX EDITOR:

Why does my piano get out of tune so quickly? It is one of the best makes and an expensive instrument, but I have to have it tuned every month or two.

G. G. G.

Haverhill, Mass., Nov. 11, 1922.

Perhaps because it is placed in a draught or in a damp room. A room containing a piano should be kept at as even a temperature as possible. Violent changes of atmosphere will affect it, and steam heat invariably gets a piano out of tune when it is first turned on. Four or five times a year is not too often to have a piano tuned.

* * *

Again the Fourth Finger

QUESTION BOX EDITOR:

In this week's issue you answered a question about strengthening the fourth

finger, presumably in piano playing. Can you give similar advice to a violinist?

J. L. W.

Brooklyn, Nov. 11, 1922.

Harold Eisenberg in his work, "The Art and Science of Violin Playing" gives an excellent exercise for this. He has taken the Kreuzer Etude No. 2, and written out a variation of the original, compelling the use of the fourth finger with no open string.

* * *

Old Song Favorites

QUESTION BOX EDITOR:

1. Who wrote "I'll Remember You, Love, in My Prayers," and in what year? 2. Was R. B. Buckley an American composer? 3. Who wrote "Aura Lee" and when? 4. When were "Wait for the Wagon," "When You and I Were Young, Maggie," and "Listen to the Mocking

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Bird" composed? 5. Was "In the Gloaming" composed by an American? A. P. Mt. Vernon, Iowa, Nov. 11, 1922.

1. W. S. Hays; date not available. 2. We can find no record of this composer. 3. We have not been able to find this song in any catalogue. 4. None of these dates are available. 5. It was composed by Anne Fortescue Harrison, but we are under the impression that she was an Englishwoman.

* * *

On Choir Singing

QUESTION BOX EDITOR:

I am considering going in for choir work. My voice is a baritone, well trained, but I have no experience in this line. Will you give me some hints as to preparation?

A. H.

New York City, Nov. 11, 1922.

The pre-requisite in a choir singer, besides a good voice, is ability to read at sight. Many choirmasters put reading ability above voice. A knowledge of

quartet and part singing is essential as well as familiarity of the liturgy of the various churches. If you aim at a Roman Catholic choir, get some one to give you a few hints as to the pronunciation of clerical Latin, which differs considerably from that taught in schools and colleges. A knowledge of the pronunciation of Hebrew will help you to a position in a synagogue choir, though you need not learn the Hebrew characters as the texts are usually transliterated. Study the Book of Common Prayer used in the Episcopal Church, and be sure you can read in both the G and F clefs.

* * *

The Fugue

QUESTION BOX EDITOR:

What is the derivation of the word "Fugue"? J. C. H. Hagerstown, Md., Nov. 11, 1922.

The word comes from the Latin "fuga," meaning "a flight" because the voices as they enter seem to chase each other.

Contemporary American Musicians

No. 250

Ellis Levy

ELLIS LEVY, violinist and composer, was born in Indianapolis, Ind., on Oct. 23, 1887, in the house next to that of the late James Whitcomb Riley, whose friendship was an inspiration and encouragement to the young musician during the early years of his career.



Todd Studios
Ellis Levy

Mr. Levy began to study the violin at the age of eight under Adolph Schellschmidt and Hugh McGibney, and at thirteen made his first public appearance with orchestra in Indianapolis under the baton of Alexander Ernestinoff. At fifteen he began to study with Ohl-

heiser and Emile Sauret at the Chi-

cago Musical College, winning a free scholarship and the prize of a gold medal the first year. Soon after he went to Europe, where he studied with César Thomson and Eugene Ysaye and theory with Borowski, Von Fielitz and Hugo Kaun.

His European début was made with L'Orchestre Symphonique in Victoria Hall, Geneva, Switzerland. Upon his return to America Mr. Levy continued to appear in concert, playing several times as soloist with the St. Louis Symphony, of which he is now assistant concertmaster.

His compositions, mainly for the violin and the orchestra, have been published by Carl Fischer, New York, and Shattinger, St. Louis. They include four quartets for violins, a string quartet, two concertinos, anthems, songs and various studies in manuscript.

Mr. Levy is conductor of the Civic Orchestra of St. Louis, which he founded, and is director of the Ellis Levy Violin School in the same city.

Silva to Establish Novel Course in Vocal Pedagogy at Mannes' School

ALTHOUGH one of the youngest in the country, the David Mannes Music School, established in 1916, is developing its various departments in a way which promises exceptional accomplishment and widespread influence. The directors, David and Clara Mannes, themselves noted musicians, have chosen as associates prominent artists, whom they have permitted to put into effect, without conforming to stereotyped practices, personal ideas in teaching, and to carry out educational plans hitherto untried. The Manneses have watched with interest musical developments in Europe and America; it was at their invitation that Rosario Scalero, Italian composer, came to America to take the position of head of the composition and theory department at the School; it was at their invitation that Giulio Silva, Maestro di Canto at the Royal Lyceum of St. Cecilia, Rome, came to this country in 1921 to organize at the school a department of singing, a department which is to include this year a comprehensive course in vocal pedagogy.

Mr. Silva, a vocal teacher well known in Europe for many years, had given much thought to the establishment of a school of vocal pedagogy and had broached the project to the directors of the St. Cecilia Lyceum. They were considering the inauguration of such a department—it would have been the first of its kind in Europe—when Mr. Mannes' invitation to the vocal teacher to come to New York for a special course of lectures interrupted the plans. Mr. Silva, upon being offered the directorship of the Mannes School's vocal department and complete freedom in carrying out his pedagogical ideas, resigned his position at Rome and came to America for an indefinite period.

Curiously enough, Mr. Silva has never been a professional singer. During his student days at the St. Cecilia Lyceum he had before him always the idea of becoming a vocal teacher, and toward that end analyzed voices and methods of teaching and applied himself earnestly to the study of vocal art in all its branches: scientific, historical, pedagogical and practical. In composition he achieved interesting work. Many of his songs appear on programs in Italy, France and Germany. For several years he was a director of operatic performances in Italy. Then, with the added experience gained in that capacity, taught singing in various European countries. He was appointed principal vocal teacher at the Royal Conservatory of Parma in 1913, from which post he was called in 1917 by the Ministry of Public Education—with the nomination ad honorem (without contest)—to the chair of Maestro di Canto at the Royal Lyceum. His activity as a teacher during those eight years in Italy added a considerable number of successful professional singers—more than thirty—to concert platform and opera stage, and many others licensed by his schools at Parma and Rome, to the pedagogical body. As a writer on subjects

pertaining to vocal art, he is well known both here and abroad. He is the author of "Singing and Its Rational Teaching" (Italian), "Advice in Singing" (English) and other works. A "Treatise on Vocal Pedagogy" is in preparation. Mr. Silva, a frequent contributor on scientific and musical subjects to European periodicals, has written interesting articles for American publications since his arrival here. He has lectured in New York, Boston and Cleveland.

Vocal Clinic Planned

In connection with the School of Pedagogy at the Mannes School, Mr. Silva has planned a special series of lectures to embrace the subjects of acoustics, phonetics, physiology, psychology, pedagogy, history, etc. By courtesy of Mr. and Mrs. Mannes, he held similar classes at the Cleveland Institute of Music during the past summer. Progressing from the principles pointed out in these lectures, the Mannes School's pedagogy course includes attendance at lessons given by Mr. Silva and actual lessons, given under his supervision, by the embryo teachers. In this way Mr. Silva

establishes his "vocal clinic" where principles, musical and scientific, can be observed and discussed. Part of the training given the student is in ensemble singing of works from the most ancient to the most modern. There are also choral classes at which the impressive chorus works are studied. Piano instruction in accompaniment, sight reading, transposition and the reading of vocal scores also is included in the vocal teacher's curriculum.

Associated with Mr. Silva in the singing department of the Mannes School are Myron W. Whitney of New York and Washington, Mrs. Margaret L. Torrens, Loraine Wyman and Matilde Trucco, the last two as teachers of diction, French and Italian respectively. An instructor for the class in stage deportment is to be announced later. Lectures in the history of music are given by Rosario Scalero, in the elements of music by Leopold Damrosch Mannes. Choral classes are under the direction of Mr. Silva and David McK. Williams. The students of the singing and the vocal pedagogy departments have the advantage of attending artist recitals given each year at the school and which included last season recitals by Artur Schnabel, David and Clara Mannes, Ralph Leopold, Katherine Bacon, Wolfe Wolfsohn, Guy Maier, Lee Pattison and the Lenox String Quartet.

DADMUN IN WHEELING

Youthful Musicians Form Orchestra—Club Programs Given

WHEELING, W. VA., Nov. 11.—Royal Dadmun, baritone, was heard in recital recently in the Sam Houston High School auditorium. An excellent program was given in a style that aroused the enthusiasm of the auditors. The event was under the local management of John C. McNary.

An orchestra has been formed by a group of youthful musicians under the leadership of Laurence Tobias. Members on the executive committee are Mr. Tobias, Mildred Learmonth, accompanist; Sellers Berry, flautist; Samuel Martinez, violinist; and Connie Mae Tobias, violinist.

The semi-monthly program of the MacDowell Club, on Oct. 24, was devoted to discussion of the music memory contest plan. The meeting was in charge of Neil Guion, supervisor of music in the public schools. Numbers were given by members of the grammar schools picked by Miss Guion. The members of the club participated in a memory contest.

The music section of the Woman's Club presented its monthly program on Oct. 25. Mrs. James G. McNary arranged the numbers.

Carl Dorr, a member of the Musical Alliance, has gone to Mexico City to aid in the work of that organization there. Mr. Dorr is the head of the city-wide musical memory contest soon to be held here. He is the manager of the El Paso Philharmonic Orchestra.

H. G. FRANKENBERGER.

Marie Sundelius, Metropolitan soprano, has been re-engaged for a recital under the auspices of the Swedish Lutheran Bethlehem Church Choir in Brooklyn on Dec. 9.

MISSOURI CLUBS MEET

Board Members Hold Two Days' Session in Sedalia

SEDALIA, Mo., Nov. 11.—The board members of the Missouri Federation of Music Clubs held a two-day session here. Among those attending were Cora Lyman of Kansas City, president of the State Federation, and the following board members: Mrs. Alice Widney Conant, St. Louis; Mrs. Jasper Blackburn and Mrs. J. H. Rodes, Webster Grove; Florence McN. Woodard and Mrs. W. B. Nichols of Kansas City; Abbie Llewellyn Snoddy, Mexico, Mo.; Anna Huerman Hamilton, Auxvasse; Mrs. E. F. Yancey and Mrs. O. C. Evans of Sedalia, and Lucy Peery of St. Joseph. The principal work of the session was the filling of offices made vacant by resignations. Mrs. Yancey, who is a director and chairman of the endowment fund, was elected second vice-president; Mrs. Evans, who is chairman of the Ways and Means Committee, was made a director; Mrs. Woodard was chosen first vice-president to fill that vacancy; Miss Peery elected president of the First District and Mrs. Blackburn appointed president of the Eighth District. Mrs. Bolles of Kansas City, manager of the artists' contests, made an appeal for prizes for these events.

At the final session Mrs. Arthur M. Hyde, wife of the governor of Missouri, was made an honorary member. Resolutions were passed making the musical program under the direction of the Federation a permanent feature at the Missouri State Fair. It was voted to organize Christmas carol singing. The system successfully used by Cleveland and other cities, suggested by Mrs. W. B. Nichols of the National Federation, was adopted. The present membership of the State Federation was reported as 106 clubs. Missouri, the originator of the junior clubs, is still in the lead in this branch of musical activity, with sixty-four organizations.

A luncheon was given by the Helen G. Steele Music Club, complimentary to the board. Mrs. Yancey presided and a program of music and addresses on the work of the various departments was given by the board members. Mrs. W. B. Nichols of Kansas City, chairman of settlement music in the National Federation and chairman of scholarships in the State Federation, advocated settlement work for every music club in the state.

Mrs. J. H. Rodes, recently appointed chairman of library extension work of the state organization, was presented with a complete set of records by the Helen G. Steele Music Club, of which she is a charter member. These are for use in her traveling library.

LOUISE DONNELLY.

MUSIC TEACHERS HOLD CONVENTION IN BANGOR

Forty-second State Meeting Attended by Large Numbers—U. S. Marine Band Heard

BANGOR, ME., Nov. 13.—Music figured prominently on the programs of the twentieth annual meeting and the forty-second state meeting of the Maine teachers, held here on Oct. 26 and 27. Preceded by a special symphony concert given in their honor, the Bangor Symphony, Adelbert Wells Sprague, conductor, with James Davidson Maxwell, cellist, as soloist, gave a fine program in the City Hall on Wednesday evening. The auditorium was crowded on Thursday morning when the convention formally opened with the School Music Festival. The program was given by a chorus of 600 children from the Bangor, Brewer, Oldtown and Orono high schools, with Dr. Edward E. Philbrook, of the Castine Normal School, conducting, and by the Bangor High School Band, conducted by Leyland Whipple. The soloists were Violet Sharon, mezzo-soprano, and Lee T. Nichols, violinist. Mrs. Dorothy Doe Hicks and Abbott Smith were the accompanists. The orchestra of the Bangor and Brewer high schools, conducted by Adelbert W. Sprague, played. A boys' and girls' chorus, conducted by Melville E. Chase, did excellent work, and Colby College Quartet, composed of Mr. McIntire, Mr. Rines, Mr. Chapman and Mr. Merrill, also sang.

Addresses on Public School Music, with Gertrude Thorne, Supervisor of Music, Newport, as chairman, were given in the High School. The speakers included Maud L. Gould, Supervisor of Music in Oldtown and Orono; Mr. Leighton, Principal of the Skowhegan High School; Ethel M. Edwards, Assistant Supervisor of Music in Portland; David E. Mattern of Ithaca, N. Y.; Ralph W. Baldwin of Hartford, Conn., and Adelbert Wells Sprague. On Thursday evening the sessions closed with an address given by Dr. Augustus O. Thomas, State Superintendent of Schools, by radio from Springfield, Mass.

After an absence of twenty years, the United States Marine Band, William H. Santelmann, conductor, gave two concerts in the Auditorium recently under the auspices of the Rotary Club. Robert E. Clark, trombone player, and Arthur S. Whitcomb, cornetist, were the soloists.

JUNE L. BRIGHT.

TOLEDO HEARS SOPRANOS

Ponselle in Local Début—Raisa and Rimini Appear

TOLEDO, OHIO, Nov. 11.—The week of Oct. 29 brought two great sopranos to the city. Rosa Ponselle of the Metropolitan made her local debut in the Coliseum Sunday afternoon at the second concert of the Civic Music League Course. She was assisted by William Tyroler, who played accompaniments and two groups of piano solos. The second event of Ada Ritchie's series on Wednesday evening presented Rosa Raisa, soprano, and Giacomo Rimini, baritone. They were accompanied by Carol Perrenot.

J. HAROLD HARDER.

November dates for Claire Dux, soprano, include recitals in Jackson, Tenn.; Oklahoma City, Oberlin, Delaware, Ohio; Chicago, and an appearance with the Cleveland Orchestra.

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Clubs and Others Give Programs in Long Beach, Cal.

LONG BEACH, CAL., Nov. 11.—At its first concert recently in the new Chamber of Commerce auditorium the music section of the Ebell Club presented Sol Cohen, violinist; Melba French Barr, soprano, and R. Fuller Barr, accompanist. The following participated in a program arranged by Mary E. Julian for the Woman's Study Club on Oct. 11: Mrs. Ralph E. Oliver, Mrs. A. W. Comfort and Mrs. William York, singers; Mrs. Allen P. Chase and Mrs. John Spencer, violinists, and Gertrude Fisher and Mrs. Newel Hawkes, pianists. Rita Gould, contralto, recently appointed conductor of the choir of the First Baptist Church, gave the entire program for Community Service at the Municipal Auditorium on Oct. 23 and sang for the Knight Templars and the Y. M. C. A. during the month. Louise D'Artell gave the program on Oct. 1 and on Oct. 21 she sang Indian songs in costume in a benefit concert for the Boy Scouts, assisted by Ruth Zody, whistler. Groups of Long Beach musicians furnish music each Sunday morning on the battleships in the harbor. Local musicians are appearing on the programs of the parent-teacher associations.

ALICE MAYNARD GRIGGS.

Macbeth Opens Series in Oroville, Cal.

OROVILLE, CAL., Nov. 11.—Florence Macbeth, coloratura soprano, assisted by George Roberts, pianist, opened the artists' series sponsored by the recently organized Musical Association of Oroville in the Gardella Theater on Oct. 24. In a program of operatic arias, French and English songs, Miss Macbeth won the favor of the large audience.

Herbst String Quartet Plays in Spokane

SPOKANE, WASH., Nov. 11.—The Herbst String Quartet, comprising Gottfried Herbst, first violin; Fred LaFond, second violin; Ferdinand Sorenson, viola, and Julius Blinn, 'cello, with Pauline Kimmel as assistant pianist, appeared at Central Christian Church on Oct. 15. The program included Mozart's Hunting Quartet; the Variations from Schubert's Quartet in D Minor, and Beethoven's Piano Quartet in E Flat. Edna Michaelson arranged the program for the Monday Musical at Crescent Auditorium on Oct. 9. The following were heard in numbers by Handel and Dudley Buck: Mrs. Randall, Mrs. Freeman, Mrs. Seale, Mrs. Herbert Swanson, Helena Adams, Mrs. Wyard and Mrs. Falkenrick. A MacDowell program was given by the Friday Musical under Mrs. Harry Osborn Kent on Oct. 13, with Mrs. George Greenwood, Mrs. C. A. Bartleson and Mrs. Kent participating.

MRS. V. H. BROWN.

SALEM, ORE.—The tryouts for the Williamette University Glee Club resulted in the selection of seventeen candidates. Both clubs are looking forward to a busy season. Contracts have been signed to sing in Portland and for a tour through Eastern Oregon and Washington. The Men's Glee Club and String Quartet are booked for a concert in Portland in February under the management of the Ellison-White Lyceum course.

PORTLAND, ORE.—Beatrice Dierke of Portland, pianist, was heard in the first of two piano recitals in the ballroom of the Multnomah Hotel.

CLARENDON, TEX.—Paul Edward Allen, director of the Fine Arts Department of Clarendon College, has organized a choral club among the students.

MUSIC EXTOLLED BY OREGONIAN MAYOR

Commends Week's Celebration to Portland—Children Studying Symphonies

By Irene Campbell

PORTLAND, ORE., Nov. 9.—Portland's second annual Music Week, which is being celebrated from Nov. 5 to 12, was formally proclaimed by Mayor George L. Baker, who on Oct. 27 signed and sent out the following proclamation:

"In furtherance of the great cause of music, the week of Nov. 5 to 12 inclusive, is hereby officially designated 'Music Week' in the City of Portland. All persons are urged to co-operate in the movement, which has for its purpose the introduction of more and better music into our everyday life.

"Music is the basis of the finer things in life. It is the symbol of peace and harmony, the greatest elements of human experience, and its development means the development of all that makes for better citizenship, better morals and better conditions generally. Without these life is a failure. With these life is better and sweeter.

"Therefore it is every man's duty to do his part toward making 'Music Week' the success such an undertaking deserves."

The educational program of the Portland Symphony was explained to a meeting of music teachers in the recital hall of Sherman, Clay and Co. when Ted Bacon, chairman of the educational committee of the Portland district of the Oregon Music Teachers' Association, distributed elaborate program notes for the first concert, of which the feature is Dvorak's "New World" Symphony, and copies of these notes are to be supplied to the school children who attend the final rehearsal.

Mr. Bacon related that by the use of program notes in his class work before the March concert, he aroused so much interest among the students that he sold \$140 worth of tickets. Carl Denton, conductor of the Symphony, spoke of the value of orchestral music in the student's education. Mr. Bacon, Mr. Denton, Frances Sheehy and Mrs. Donald Spencer, business manager of the orchestra, have worked zealously to develop the educational side of the Symphony's work.

Mrs. Maurice Seitz won the first prize offered by the Society of Oregon Composers for the musical setting of "The Rider," written by Ben Hur Lampman, winner of the Roosevelt song contest. "The Rider" will be the official song at the unveiling ceremonies of the Roosevelt memorial statue, to be presented to the city by Dr. Henry Waldo Coe of Portland.

Lillian Jeffreys Petri, president of the Oregon Chapter of the National Federation of Music Clubs, recently visited Pendleton, Baker, La Grande and Salem, Ore., where she addressed the clubs, arousing their interest in raising funds to send a large Oregon representation next year to the National Convention at Asheville, N. C.

A benefit concert for the music department of the Franklin High School was given in the Municipal Auditorium by Nina Dressler, contralto; Fred W. Goodrich, organist; Paul Petri, tenor; Otto Wedemeyer, baritone; Salvatore Sanraella, pianist; William Wallace Graham, violinist; Mrs. E. L. Knight, conductor of the Columbia Ladies' Orchestra; Elks' Band; a Russian ballet directed by Alta Eastman Travis, and

the Boys' and Girls' Glee Clubs of Franklin High School under the baton of Robert Walsh.

Reed College, which is featuring Portland artists on the programs at its daily chapel exercises, recently presented Hazel Babbridge, 'cellist, accompanied by Charlotte Kramer; Sylvia Weinstein, violinist, and Susie Michael, pianist.

The Whitney Boys' Chorus, H. E. K. Whitney, conductor, was presented in a special concert at the First Congregational Church on Oct. 27. The chorus management has made arrangements with twelve vocal teachers to give private instruction to boys who possess unusual talent.

Elizabeth Leake Appointed Head of Denton School

DENTON, TEX., Nov. 13.—Elizabeth Leake has been appointed head of the School of Music in the College of Industrial Arts, Denton, Tex., after several years of service in the piano department. Miss Leake has been acting head of the school during the past year and has done notable work in raising the standard of work in her department. She is a graduate of the Cincinnati College of Music, and has studied with Sherwood, Ernest Hutcheson and Artur Schnabel. Before coming to Texas she was director of the department of music in the Alabama State College for Women.

JOHN B. CROCKETT.

May Peterson and Albert Spalding in Louisville Recital

LOUISVILLE, KY., Nov. 10.—Music lovers filled the Kosair Temple Auditorium for the joint concert of May Peterson, soprano of the Metropolitan, and Albert Spalding, violinist, on Oct. 28. The concert was the second of a series under the direction of P. S. Durham. Mr. Spalding was represented as composer, his arrangement of a medieval eventide song, "Come Hither, Little Childe," being particularly appealing, as sung by Miss Peterson to his piano accompaniment. He played his own Gavotte-Caprice and an arrangement of the Paganini "Caprice in E Flat" on the violin. The accompanists were André Benoist for Mr. Spalding and Charles Touchette for Miss Peterson.

HARVEY PEAKE.

Roanoke Hears Carolina Lazzari and Rafaelo Diaz

ROANOKE, VA., Nov. 11.—The spacious City Auditorium was practically filled on Oct. 28, when the Thursday Morning Music Club presented Carolina Lazzari, contralto, and Rafaelo Diaz, tenor, in the first concert of the season. The program was enthusiastically received. Blanch Barbot was a very admirable accompanist. Mrs. Herbert Gregory, president of the Club, made a short address on the aims of the organization for the season.

GORDON H. BAKER.

PORTLAND, ORE.—Stephen Whitford, boy pianist, was presented in concert by Eda Trotter at the First Congregational Church. He won chief honors in a contest held during the season by Louis Victor Saar, which entitled him to a five-week free scholarship. Lucie Valair, founder and director of the Valair Conservatory, who spent several months in Paris, has returned to Portland. The Schumann Society presented Roy Marion Wheeler, local pianist, in a group of solos at its recent meeting. A voice scholarship offered by Phyllis Wolfe has been won by Dorothy Davis, sixteen-year-old High School student. Grace Blieb gave an invitation piano recital recently.

PORTLAND, ORE.—The Carrie Jacobs-Bond Musical Club held its first meeting of the season at the home of Mary Elizabeth Ewing, when a program was given by various members. Anna Campbell gave the first of a series of piano recitals announced by Dent Mowrey's pupils, and showed artistic qualities in Beethoven's D Minor Sonata and other numbers. Lucille Muessig, Willa Ross Hall, Mae Richardson and Mary Broodbent presented the program at the October meeting of the Trinity College Music Club. Tillie Schnitzner was heard in piano recital at Marjorie Trotter's studio, playing numbers by Paderewski, Grieg, Beethoven and Schubert.

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Mary Jordan Gives Reception in San Antonio

SAN ANTONIO, TEX., Nov. 11.—Major C. C. Cresson and Mrs. Cresson (Mary Jordan) gave a musicale on Oct. 23 in honor of General John J. Pershing, at their new home in Grayson Street. Mrs. Cresson sang songs by Brahms, Tchaikovsky, Leroux and others, accompanied by Walter Dunham. Julien Paul Blitz played several 'cello solos. Rosa Ponselle, in San Antonio to open the Mozart Society series, was also a guest and sang with Mrs. Cresson the duet from "Tales of Hoffmann."

GENEVIEVE M. TUCKER.

Recital Series in Spokane

SPOKANE, WASH., Nov. 11.—Gottfried Herbst, violinist, gave the first program in his Sonata Cycle at Sherman Clay Hall, on Oct. 24. He was assisted by Ina Wright Herbst, soprano, and Pauline Kimmel, pianist. Frances Henry, pianist, was heard at the same hall on Oct. 26. She was assisted by Marie Rochester Roderick, vocalist, in a group of French and American songs. Charlotte Moore Wasson was the accompanist.

MRS. V. H. BROWN.

Conservatory in New Orleans to Give Saint-Saëns' Work

NEW ORLEANS, Nov. 11.—The oratorio society and orchestra of the New Orleans Conservatory are preparing Saint-Saëns' "Deluge" for presentation. The chorus numbers more than 100 voices and the orchestra has some forty members. The Conservatory, of which Ernest E. Schuyten is president and director, has opened the season with an enrollment of 300. One feature of the new curriculum is a department of Gregorian chant in charge of Father Laboure.

HELEN PITKIN SCHERTZ.

Cyrena Van Gordon Heard in Missoula

MISSOULA, MONT., Nov. 11.—Cyrena Van Gordon, mezzo-soprano of the Chicago Opera, was heard in recital at the Liberty Theater on Oct. 20. The artist was recalled many times.

ELSA E. SWARTZ.

Ponselle Sings in Austin, Tex.

AUSTIN, TEX., Nov. 11.—Rosa Ponselle opened the Amateur Choral Club's season on Oct. 26 with a song recital at the men's gymnasium. She was assisted by William Tyroler at the piano.

MRS. J. W. MORRIS.

EL PASO, TEX.—A musical and declamation contest was held by the pupils of the El Paso Conservatory at the Austin Park Christian Church. The Conservatory Orchestra played at the concert. On the program were Mrs. Robert Koenig, Mrs. Dayton Reed, Lynn Guerry, Gwendolyn Jones, H. D. Conklin, N. E. Nations, O. D. McClure, Hershel Jones, Ruth Goodman, Maybelle Elliot, Joe Corrington, Katherine Stow and John Pitzer.

LONG BEACH, CAL.—Informal programs are given each Tuesday evening in the lobby of the Y. M. C. A. building. Pupils of William Conrad Mills gave the program one evening and the American School of Music furnished the music on another recently.

LOS ANGELES, CAL.—Bernice Beal, teacher of violin, musical appreciation and harmony in the Polytechnic High School, Long Beach, Cal., and Ethel Burlingame, member of the Elsecro Trio, appeared in Los Angeles recently in a concert given by artist pupils of Gregor Cherniavsky.

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Jaroslav Kocian, Violinist, Worst- ed in Encounter with Dreaded Valuta

Advance Contracts Worthless Under Present Conditions of Falling Exchange—Musicians Affected Most—Violinist Notes Musical Progress in This Country Since Last Visit

THE grim jokes which the present European financial disorders play upon artists are illustrated by the experiences of Jaroslav Kocian, remembered from his appearances in this country ten years ago and earlier as a brilliant violinist, and now in this country for a short tour.

"As you know, because of the economic conditions musical conditions are also very bad, for music, after all, is a luxury, and necessities take precedence over it. The greatest musical centers are at present worst off, simply because their rate of exchange is lowest. For example, I made a contract a year in advance to play in Warsaw, with the stipulation that I was to be paid in German marks, since they were at that time higher than the Czecho-Slovakian crown. But by the time I had played in Warsaw and been paid in German marks, I had nothing in my pocket to show for my work. Contracts of that sort are simply worthless."

Mr. Kocian, a Czecho-Slovakian, is a graduate of the Prague Conservatory, where he studied violin under Otakar Sevcik and theory under Dvorak. After graduating he toured Europe, becoming known as an interpreter of Bach. For a year he played first violin in the private string quartet maintained by the Grand



Jaroslav Kocian, Czecho-Slovakian Violinist, in This Country for a Short Tour

Duke of Mecklenburg-Strelitz in Petrograd.

His first visit to this country was made twenty years ago, and he was under contract to come here in 1914, but was prevented by the outbreak of the war.

"My stay in America this year is unfortunately, but necessarily, brief. My main objective is a tour of Japan, and I must be there by January, because March is a festival month. Hence I shall have time only for a few concerts on my way through the States—in Philadelphia, Baltimore, Washington, Milwaukee, Chicago, Western cities and California. Next year I expect to stay here for the entire season. I cannot express my agreeable surprise at the remarkable strides forward which you have made since my last visit."

Last year Mr. Kocian took Sevcik's place in the Master School of the Prague Conservatory, while his former master was in America.

B. H. HAGGIN.

Guevchenian Sings in Locust Valley, L. I.

LOCUST VALLEY, L. I., Nov. 10.—Badrig Vartan Guevchenian, Armenian-American tenor, was heard in recital on Oct. 26 at the Matinecock Neighborhood House under the auspices of the Matinecock Neighborhood Association. His program comprised five groups of songs, including Negro spirituals. Mrs. Guevchenian was at the piano.

Women's Symphony Plays in Chester, Pa.

CHESTER, PA., Nov. 11.—The Women's Symphony of Philadelphia, J. W. F. Leman, conductor, gave a concert in Masonic Hall on Oct. 26. Bessie Phillips Yarnell, contralto, and Florence Haenle, violinist, were heard in solo numbers.

Recitals at Illinois Woman's College

JACKSONVILLE, ILL., Nov. 11.—The College of Music of the Illinois Woman's College has begun its activities for the season. Henry Ward Pearson, organist and director, and Elna Tofft-Colard, soprano, have been heard in faculty recitals, and the Glee Club, under Mrs. Colard, and the Madrigal Club, under Mrs. Forrest, have begun rehearsals.

Charleston, W. Va., Acclaims Symphony

CHARLESTON, W. VA., Nov. 13.—The Charleston Symphony gave the first of a series of six concerts recently. The orchestra, enlarged and improved since last season, was applauded in a program which included Elgar's "Pomp and Circumstance," Nicolai's "Merry Wives of Windsor" Overture, two movements from Beethoven's Eighth Symphony and other numbers. The soloist was Isabel Reed of Charleston, who sang effectively an aria from "Carmen" and several other numbers.

G. H. CRUMB.

CLEVELAND FORMS ORCHESTRAL FUND

Backs Symphony by Subscribing \$200,000—Ponselle and Salvi Appear

CLEVELAND, Nov. 13.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, has received from the people of Cleveland a maintenance fund of \$200,000 for the season of 1922-23, and this will wipe out the anticipated deficit in the annual budget. There are 803 subscribers to this fund, 600 of these being new, and the contributions range from \$5 to \$30,000.

This result has been accomplished by a special business men's committee of 100, headed by Dudley S. Blossom, executive vice-president and treasurer of the Musical Arts Association, without resorting to an expensive publicity campaign.

During this season, its fifth, the orchestra will give sixty-six concerts in Cleveland, according to announcement made by Adella Prentiss Hughes, manager. These will include sixteen pairs of symphony concerts, twelve popular Sunday afternoon programs, nine concerts for public schools from the fourth to the eighth grades, ten community concerts in high school auditoriums, and three special concerts. The 1922-23 tours will cover Ohio, Indiana, Illinois, Pennsylvania, New York, with concerts also in New Haven, Washington, D. C., Toronto, Guelph and Hamilton, Ontario. The orchestra is booked for a performance in Carnegie Hall, New York, on Jan. 23.

Rosa Ponselle, soprano of the Metropolitan Opera, and Alberto Salvi, harpist, gave a recital on Nov. 5 at the Cleveland Public Hall before an enthusiastic audience. Miss Ponselle sang effectively an aria from "Ernani" and a group of songs by Tchaikovsky, Rudolph Ganz and Molly Carew. Mr. Salvi's numbers included two of his own compositions, an Italian Serenade and a Scherzo in E Flat Minor. The concert was under the management of G. Bernardi.

Lila Robeson of Cleveland, contralto, appeared in recital on Nov. 7 at the Church of the Master for the benefit of the Alumnae Association of the College for Women, Western Reserve University, from which Miss Robeson was graduated. Catherine Kelliker, organist at the church, played several numbers. Mrs. Harry Goodbread acted as piano accompanist.

The first juvenile concert of the year was given on Nov. 10 by the Cleveland Orchestra. Mr. Sokoloff conducting, at West Technical High School. The program included works by Schubert, Beethoven, Liadoff, Massenet, Weber and Brahms.

The Madrigal Club has begun its eleventh season with rehearsals at the Cleveland School of Music. A. F. Arthur is the conductor.

The first meeting of the Northern Ohio Guild of Organists was held on

Nov. 15 at the Wade Park M. E. Church, where the newly-appointed dean of the chapter, Patty Stair, is the organist. Solos were sung by Mrs. George Kain, soprano, and Mrs. P. P. Tillinghast, contralto, and a chorus under the leadership of R. W. Derby gave several numbers.

The Cleveland Institute of Music, of which Ernest Bloch is musical director and Mrs. Franklyn Sanders executive director, moved to new and larger quarters in Euclid Avenue last week. The school is issuing a weekly paper called "The Outpost."

A Cleveland pianist, Mary Izant, appeared at Keith's Theater last week as accompanist to Ota Gygi, violinist. Marion Vadie and their troupe of four Portia Mansfield dancers.

Durrell String Quartet Plays in Springfield, Mass.

SPRINGFIELD, MASS., Nov. 11.—The Durrell String Quartet, with Julia Rogers, pianist, as assisting artist, was heard in an attractive program at the Hotel Kimball on Oct. 28. The numbers given included Brahms' Quartet in A, with piano; Smetana's Quartet in E Minor, "Aus Meinem Leben," and a Haydn Quartet in E Flat. At a recent "President's Day" meeting of the Tuesday Morning Music Club, a program of unusual merit was given by Anna M. Wollmann, soprano of the music department of Mount Holyoke College; who was assisted in Cadman's cycle, "The Morning of the Year," by Gertrude C. Simpson, Edward E. Hosmer and Walter Marsh. Dorothy Birchard Mulroney was the accompanist.

JOHN G. CLARK.

Pontiac, Mich., Begins Sunday Series

PONTIAC, MICH., Nov. 11.—Pleasant Sunday afternoon concert series, sponsored by the Central Methodist Church, was opened on Nov. 5 by the Philharmonic Quartet of Detroit, comprising Fredericka Sims Alden, soprano; Helen Fitzgerald, contralto; John Konecny, tenor, and Archibald Jackson, baritone. In addition to the music of the quartet, Miss Alden sang Puccini's "One Fine Day" with feeling and good diction. Mrs. Fitzgerald was heard in a group of three songs of which Treharne's "Mother My Dear" was the best and Mr. Konecny and Mr. Jackson sang a duet. Miss Mannebaugh was at the piano.

Recital Opens Stamford Season

STAMFORD, CONN., Nov. 13.—Knight MacGregor, baritone, and Mildred Dilling, harpist, were the artists at the first of the season's evening concerts at the Schubert Club. Mr. MacGregor's program included songs of Handel, Wolf, Sidney Homer, Florida, and A. Walter Kramer and several old Scotch songs. Miss Dilling drew her numbers from works by Handel, Beethoven, Gaubert, Granados, Fournier, Bochs and Poenitz. Both artists were applauded by a large audience.

J. W. COCHRAN.

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TESTING MUSIC TO FILL CHURCHES IN MILWAUKEE

Presbyterians Plan Concerts Before Regular Services—Visit of Denishawn Dancers

MILWAUKEE, WIS., Nov. 11.—One of the most comprehensive experiments ever attempted in Milwaukee to use music to encourage church attendance is being tried in the Presbyterian churches. Nine churches of this denomination in the city will have ten musical programs in each, twenty to thirty minutes in length, to be given on consecutive Sunday nights before the regular services.

The entire series of ninety recitals will be given with the co-operation of J. Archer Hervey, teacher of voice in the Wisconsin College of Music, and other members of the faculty. Piano, voice and violin solos, vocal duets, instrumental combinations and voice ensembles will be presented to lend as much variety as possible. Readers and dramatic expression teachers will also assist in the programs, although most of the numbers will be musical. If the venture succeeds, it will be extended to churches of other denominations.

Margaret Rice was sponsor for the appearance here of Ruth St. Denis and Ted Shawn and their company of dancers at the Pabst Theater before a large audience.

C. O. SKINROOD.

A Worthy Spanish Pianist



C. Gomez Bosch

Among the many distinguished musicians who have come to us from abroad and have made New York their home is the Spanish pianist, C. Gomez Bosch, who, years ago, won distinction in Madrid, and later in Havana and other cities. Mr. Bosch's work has been commended by many leading journals abroad, especially in his own city of Madrid, where he was considered a great artist and an exceptional interpreter of Beethoven, Chopin, Liszt and other masters. His playing of Chopin was particularly commended.

Mr. Bosch was a pupil of the renowned Trago at the Conservatory of Madrid, where he won first-prize honors. Later, he finished his studies in Switzerland under noted teachers.

Mr. Bosch, who has been teaching for some years in this city, is worthy of recognition by managers seeking a pianist of unquestioned ability and distinction.

Catherine Bamman to Book Hindu Entertainers

A company of Hindu performers, comprising Ragina, dancer and singer, Larat Lehari, esraj player, and Nimbker, lecturer and performer upon the tablu, which has come to this country through the instrumentality of Rabindranath Tagore, is being booked to appear before schools, societies, and in private musicales by Catherine A. Bamman.

Moiseiwitsch Recovering from Pneumonia

Benno Moiseiwitsch, Russian pianist, who was stricken with pneumonia on Nov. 10, was improving steadily at the time of going to press and was expected to have fully recovered within ten days. He had been ill for some time previous to the diagnosis of the case as pneumonia.

Hinshaw Singers Leave on Mozart Pilgrimage

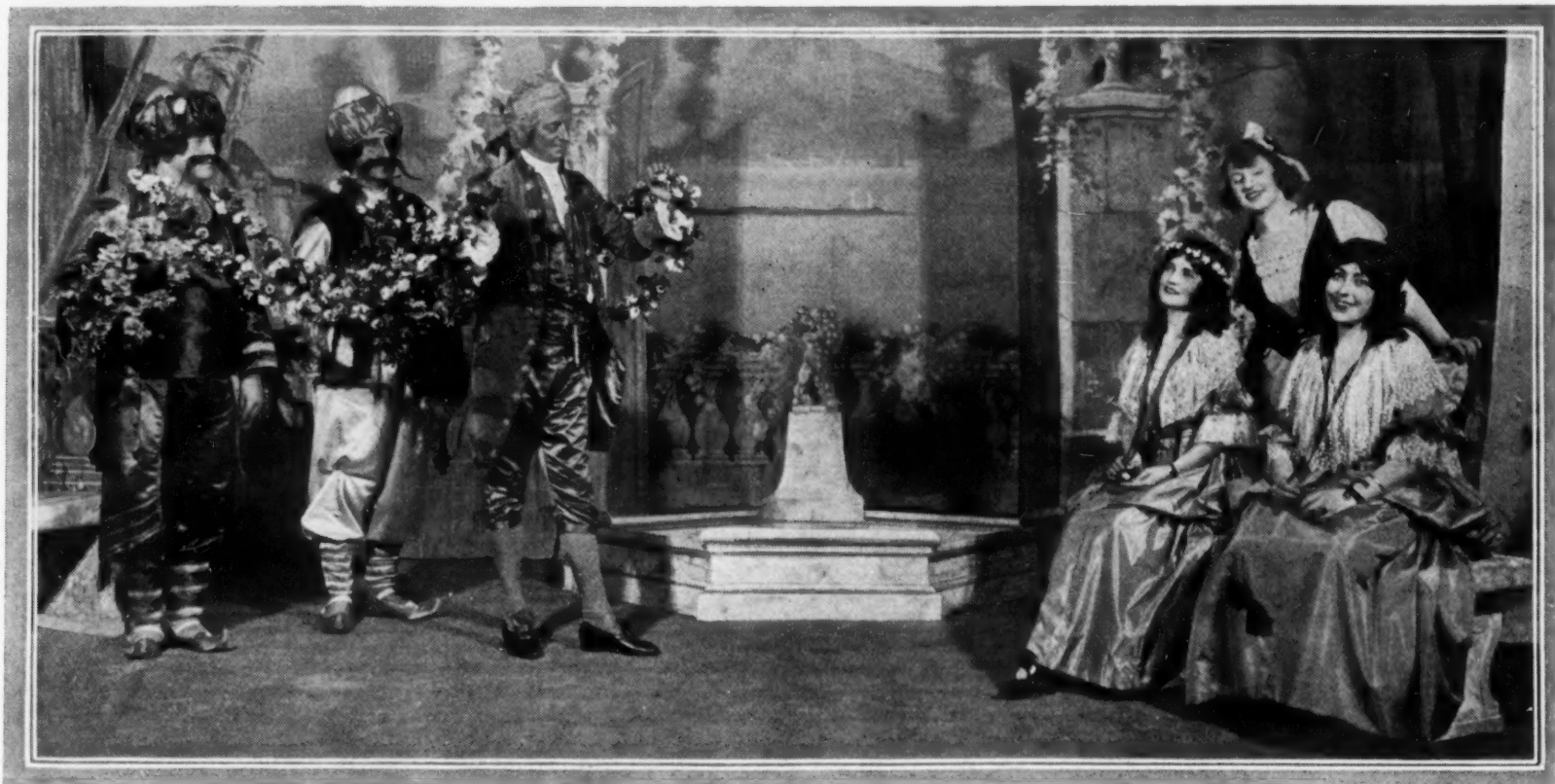


Photo by White Studio

William Wade Hinshaw's "Cosi Fan Tutte" Company, Which Has Left New York on a Twenty Weeks' Tour—Left to Right: Judson House, Tenor; Leo de Hierapolis, Baritone; Pierre Remington, Bass; Irene Williams, Soprano; Lillian Palmer, Soprano; Philine Falco, Soprano

WILLIAM WADE HINSHAW'S company, producing Mozart's comic opera, "Cosi Fan Tutte," left New York last week on its twenty weeks' tour, in the course of which it will visit approximately a hundred cities. The success which attended last season's performances of "The Impresario" convinced Mr. Hinshaw that there is a popular demand for the sparkling beauty of Mozart's music, and this is further attested by the fact that his two companies are booked practically solid throughout the season. The company, which is headed by Irene Williams, soprano, gave a performance in White Plains, N. Y., on Nov. 4, in which the cast was seen to be an excellent one.

With Miss Williams as *Leonora*, Mr. Hinshaw has secured the services of a singer of training and experience. She has youth, beauty, charm of manner and an attractive voice. The work of Philine Falco as *Dorabella* is commendable, and Lillian Palmer as the maid is responsible for some of the best moments in the performance. The rôles of the suitors, played by Judson House, tenor, and Leo de Hierapolis, baritone, and the "staid philosopher," played by Pierre Remington, are well sung and amusingly acted. One of the features of the performance is the piano playing of Stuart Ross.

The company opened its tour with two performances in Minneapolis, going

thence to Sioux Falls, S. D., and to Topeka, Kan., for two performances on Nov. 17 and 18. Following engagements in Oklahoma, Missouri, Nebraska and Indiana, it will play eastward through Ohio, returning to New York for the

holidays. It will leave again on Jan. 8, traveling through the South and reaching the Pacific Coast by way of Texas, Arizona and California, completing its season in cities of the Northwest.

H. C.

AFFIRMS SUBLETTING IN CARNEGIE HALL

New York Court Establishes Tenant's Privilege in Eviction Suit

The right of tenants of Carnegie Hall to sublet their studios for musical purposes was affirmed in a decision of Magistrate Blake of the Municipal Court of New York on Nov. 6 in an eviction suit brought by the Carnegie Hall Corporation against Ellen Gorton Davis, a musician who for years has conducted a studio in the building. The basis of the suit was that Miss Davis had violated the terms of her tenancy by subletting her studio to other musicians. The case was tried before a jury, and at the conclusion of the presentation of the evidence, Magistrate Blake directed a verdict for Miss Davis without the jury leaving the box.

The court acquiesced in the statement of the defendant that the practice of tenants in sharing their studios with

others is not "business" as contemplated in the rules of the corporation preventing the use of the studios for other than purposes of music and art. It was established that many of the tenants had been permitted to share their leases in this way with the consent of the corporation. In summing up the case Magistrate Blake declared that it was only in this way that persons unable to bear the expense of a yearly lease could obtain the advantages of Carnegie Hall, and also that it was equitable for tenants to lighten their own burden by disposing of time at their own convenience. Questions regarding the amount paid by sub-tenants were ruled out by the court.

It is estimated that there are more than 250 tenants and sub-tenants in Carnegie Hall, the majority of whom are musicians. Since the establishment of the hall the management has co-operated in the selection of sub-tenants, and the studios have frequently been used for auditions by visiting musicians, for rehearsals and preparation for concerts.

—IN CHICAGO—

GLADYS AXMAN

Joint Recital with

GIGLI

OCTOBER 22nd

Daily News, October 23d.

Gladys Axman, soprano of the Metropolitan Opera Company, sang the air "One Fine Day," from Puccini's opera "Madame Butterfly," with evident routine and with commendable vocal qualifications.

Chicago Evening American, October 23d.

Gladys Axman, of the Metropolitan Opera House, has a good, healthy, sonorous voice. She shared applause with Gigli.



Panorama of the Week's Events in Musical Chicago

BEGIN SEASON OF AMERICAN OPERA

Cadman's "Shanewis" Performed by Company Formed on Co-operative Lines

CHICAGO, Nov. 11.—The American Grand Opera Company of Chicago gave its first performance on Thursday afternoon in the Studebaker Theater in Cadman's "Shanewis," and achieved satisfactory results considering many handicaps that would have perplexed and discouraged any company less resolute. The organization is run on co-operative lines, and if there are no profits at the box office the artists do not receive salaries.

This was the first performance of "Shanewis" in Chicago. Leah Pratt gave a colorful interpretation of the title-role. She has a good stage presence, and although her work lacked intensity in more dramatic moments, she will undoubtedly gain this with more experience. Ethel Benedict as Amy and Olive Kurth as Mrs. Everton both sang well. Arthur Boardman was not convincing as the impetuous lover, Lionel.

Gilbert Wilson proved an admirable actor as Philip Harjo, although his singing was not particularly noteworthy. Every member of the cast articulated well and deserves credit for the excellent pronunciation of English. Even the chorus of girls and boys furnished by one of the music schools, sang with understandable English.

Otto C. Luening conducted, bringing out the beauties of the score in a masterful manner. "Shanewis" abounds in melody and is romantic in treatment.

Gilbert Wilson, general director, enlisted the support of the Theodore Roosevelt Post of the American Legion in the venture. With the help and encouragement offered by this organization, he was able to carry his project through with prospects of a bright future. A flag ceremony conducted by the Theodore Roosevelt Post began the afternoon. This was followed by several ballet divertissements. The second performance of "Shanewis" will be given on Nov. 23.

The American Grand Opera Company represents a step forward on behalf of the American composer and the American artist.

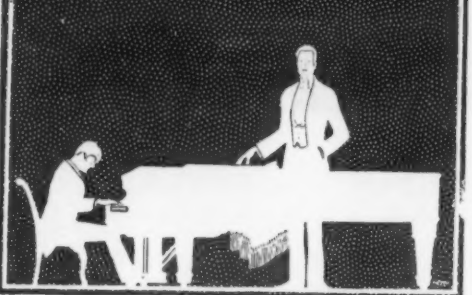
Chicago Opera Opens with "Aida"

[Continued from page 1]

sang well as Ramfis and Edouard Cotreuil and Lodovico Oliviero were admirable in other parts. Orchestra and chorus responded to the magic of Polacco's baton, a stick which conjured up the radiance and flashing beauties of Verdi's multi-colored score. Tribute to the conductor was vociferously paid when he appeared on the stage to receive a floral wreath. Adolph Bolm's ballet also achieved success, accomplishing work in keeping with the high note of the production. K. K.

MILTON, ORE.—A MacDowell Club has been organized by a group of local musicians with Mrs. Mabel Calbert as temporary chairman, and Victor Orr as secretary.

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Dwight Edrus Cook Begins Series of Church Concerts

CHICAGO, Nov. 11.—Dwight Edrus Cook, tenor and musical director of the Woodlawn Methodist Church, inaugurated his series of church concerts with a successful appearance on Oct. 23 at Edison Park First Methodist Church. Mr. Cook's voice is of large range and power, and remarkable quality. His program included Salvatore Rosa's "To Be Near Thee," two numbers from Handel's "Messiah," a setting of the Thirteenth Psalm by Dudley Buck, and numerous secular songs.

Barbara Wait Fills Many Engagements

CHICAGO, Nov. 11.—Barbara Wait, contralto, now on a tour of the South and Southwest, has fulfilled engagements in South Bend, Crawfordsville, and St. Mary's of the Woods, Ind.; Fulton, Ky.; Lebanon, Tenn.; Granada and Clarksdale, Miss.; Helena, Newport, Batesville, Conway, Fayetteville, and Okmulga, Ark.; and Sherman, Gainsville, Greenville, Commerce, Milford, College Station, Georgetown, New Braunfels, Austin, San Marcos, and San Antonio, Tex. Several re-engagements have been arranged for.

Offer to Sing Cincinnati Composer's Madrigal

CHICAGO, Nov. 11.—In the Chicago Madrigal Club's choral competition, in which Samuel Richard Gaines of Columbus, Ohio, was awarded the prize of \$100 for the best setting in madrigal form of the poem "Robin Goodfellow," D. A. Clippinger, conductor, found another setting, that sent in by Elizabeth Cook of Cincinnati, so noteworthy that he wrote to her stating that if she cared to have it published, the Club would be very glad to sing it at their concert next spring.

CHICAGO, Nov. 13.—George W. Chadwick, composer and director of the New England Conservatory in Boston, will be one of the judges in the \$1,000 prize competition at the North Shore Music Festival next May. Mr. Chadwick will also be a guest conductor at the festival, conducting one of his own symphonic compositions.

CHICAGO, Nov. 11.—Dwight Edrus Cook, tenor, and Rollin Pease, baritone, were the soloists at a recent Sunday night

service at Woodlawn Park M. E. Church. Mr. Pease sang "It Is Enough," from Mendelssohn's "Elijah," and Mr. Cook and Mr. Pease were heard in the duet

"Now We Are Ambassadors," from Mendelssohn's "St. Paul." Other special numbers were given by the choir and by Emma Esslinger, organist.

CHICAGO SYMPHONY PLAYS NOVELTY BY ARNOLD BAX

Zeckwer's "Jade Butterflies," Prize-Winning Work, Is Included on Program

CHICAGO, Nov. 11.—The Chicago Symphony concerts on Friday afternoon and Saturday evening brought forward numbers of decided interest. "November Woods," by Arnold Bax, selected by Frederick Stock, conductor, while abroad last summer, was given its first hearing. Camille Zeckwer's "Jade Butterflies," prize-winning work in the \$1,000 prize competition at the last North Shore Music Festival also occupied a prominent place on the program. The guest artist was Claire Dux, soprano, who has become a great favorite since her first appearance in Chicago last year with the opera company.

Miss Dux was in excellent voice. Her first aria, "Deh' Vieni," from "The Marriage of Figaro," was sung with a smooth, velvety legato. The tones were well rounded and had a crystal-like clearness. Her second choice was an

aria from Halévy's opera, "Jaguarita l'Indienne," and this she gave with tenderness and passion. Two songs by Korngold and one by Reger were admirably sung.

Hearing "November Woods," one can easily imagine a forest where the sun seldom penetrates and the air is dank and musty. A chill wind blows, whirling the leaves to the ground, and the death knell to sparkling autumn days is sounded. Mr. Bax has accomplished a successful picture.

In direct contrast "Jade Butterflies" is an impression of high noon with a hot sun pouring down. This piece sounded even better than when it was given at the North Shore Festival last May.

The concert began with Beethoven's Symphony in F, which was interpreted in an inspired manner by Mr. Stock. Brahms' Hungarian Dances, Op. 17 and 21, arranged by Dvorak, provided a colorful finish to the program.

CHARLES QUINT.

Mildred Delma Fills Re-engagement in Greenwood, S. C.

GREENWOOD, S. C., Nov. 11.—Mildred Delma, New York soprano, who gave a recital at Lander College last season, returned for a second appearance under the auspices of the Lander Lyceum on Nov. 3 and was heard in a program ranging from Mozart arias to folk-songs of Spain, South America and Mexico. Besides two little-known songs by Brahms, "Der Schwur," by Bohm, three songs of the Hebrides and a group of songs in French, the singer sang in costume an aria from Leonini's "L'Oracolo," Chinese songs arranged by Crist, and folk-songs in Spanish. Janet Bailey was accompanist.

New Pageant Presented in Grand Rapids

GRAND RAPIDS, MICH., Nov. 11.—"Light," a pageant by Catherine Bryce of Cleveland, Ohio, with music chosen and directed by John W. Beattie, supervisor of music in the public schools of Grand Rapids, was presented at Central High School Auditorium Oct. 27 and 28 by the Grand Rapids Teachers' Club in honor of the fourth district convention of the Michigan Teachers' Association. The orchestra was chosen from the orchestras of Central, South and Union High Schools. VICTOR HENDERSON.

CONNEVILLE, IND.—Haig Gudenian, Armenian violinist and pedagogue, has been engaged to teach violin at Elmhurst School for Girls. With Lucile Wilkin at the piano, Gudenian gave a recital at the Indianapolis College of Music recently.

MERIDIAN, MISS., Nov. 4.—Music week was observed here under the auspices of the Matinée Musical Club. The period closed with a sacred concert at City Hall.

CHICAGO.—Orpha Kendall, soprano, has returned to Chicago after a month's tour of California and re-opened her studio.

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Macbeth and Gigli Engaged for Spartanburg Festival

SPARTANBURG, S. C., Nov. 11.—Florence Macbeth, soprano, has been engaged to sing in the Spartanburg Music Festival the first week of May next. Director Wodell has also announced the engagement of Beniamino Gigli. The goal set locally is for a chorus of 400. Rehearsals are well attended and unusual interest being manifested.

D. G. SPENCER.

May Peterson Sings in Ridgewood, N. J.

RIDGEWOOD, N. J., Nov. 11.—May Peterson, soprano, was heard by a large audience in recital in the Playhouse under the auspices of the Cecilia Society recently, and sang a long program of songs and arias in French, Italian and English, to which was added many repetitions and extras. Charles Touchette was at the piano.

CHICAGO.—Gordon Field Austin, Chicago artist and concert manager, has been appointed a member of the committee on ratings of the American Dramatic Congress for the second consecutive time.

CHICAGO.—Alma Hays Reed, soprano, and Florence Brinkman, pianist, were the artists in the opening concert of the Drake Hotel radio series.

CHICAGO.—Edna Blanche Showalter, soprano, was soloist at the North Shore Woman's Club, on Oct. 26. She sang "Ah, fors' è lui," from Verdi's "Traviata," and four Indian songs by Cadman. Preston Graves was accompanist.

CHICAGO.—Clarence Loomis, composer, will spend the entire winter at his cottage at Long Lake, Ind., instead of removing to Chicago for the season. His opera, "Yolanda of Cyprus," will shortly be published.

VIOLA COLE
 AUDET
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OLGA SAMAROFF IN TCHAIKOVSKY WORK

Acclaimed as Soloist with Philadelphia Orchestra in Two Concerts

By H. T. Craven

PHILADELPHIA, Nov. 9.—Olga Samaroff (Mrs. Leopold Stokowski) revealed some of the most brilliant phases of her ripened art in a performance of the Tchaikovsky Concerto in B Flat Minor at the concerts given by the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening.

This dazzling interpretation of a familiar but unstated work was instinct with romantic color and emotional, but not sentimental, glow. The richly melodic concerto has seldom received a lovelier or more radiant presentation here. In addition to her abundant and assured technical resource, Mme. Samaroff disclosed a sense of poetic values admirably suited to the warmth and fervor of this enchanting score. The two large audiences were enthusiastic.

Mr. Stokowski's program contained nothing which was not familiar, nothing that wandered far from the field of musical inspiration. It was indeed an evening of inspiring masterpieces, opening with the stately "Coriolanus" Overture of Beethoven and concluding with the "Dance of the Seven Veils" from "Salome," an excerpt which, without the action of the opera, seems to be taking on the character of a symphonic poem. It was superlatively well played. The Symphony was Mozart's G Minor, authoritatively interpreted with due regard for its classic beauty and without the least striving for questionable new "values."

Keep Open Mind for Modern Music, Advises Olga Samaroff

PHILADELPHIA, Nov. 11.—In the series of intimate musical talks being given this season in the foyer of the Academy of Music by Leopold Stokowski and Mrs. Stokowski (Olga Samaroff), the latter was heard last week in an entertaining and illuminating address. Mme. Samaroff, chatting about half a dozen phases of music, said that technical knowledge was no more necessary for the love of music than was technical knowledge of botanical nomenclature for the love of flowers. She pleaded for an open atti-

tude of mind toward "modernist" music, saying that all music was "modern" in its time as school succeeded school. Mme. Samaroff answered a number of questions.

W. R. MURPHY.

PHILADELPHIA ACTIVITIES

Manufacturers' Club Presents Program by Soloists

PHILADELPHIA, Nov. 13.—The first musicale of the season at the Manufacturers' Club, which is bringing music to the business man, was given Monday afternoon, Oct. 23, in the big clubhouse. An attractive program was presented by Mae Ebrey Hotz, soprano; Mrs. Russell King Miller, contralto; Robert Armbruster, pianist, and Ellis Clark Hamman, pianist.

"The Keynote" is an informative and readable club bulletin which the Philadelphia Music Club is issuing this season. It is under the editorship of Mrs. J. S. Holton.

Bethany Orchestra, established and sustained by John Wanamaker in connection with the work of the largest Sunday School in the world, of which he is superintendent, has entered its eighteenth season under the directorship of J. F. W. Leman.

Henry Gurney, tenor, has been appointed head of the vocal department of the School of Music, Temple University, of which Thaddeus Rich is dean.

The Combs Conservatory has entered upon its thirty-eighth year with the largest enrollment in its history. Eighteen states are represented.

The Philadelphia Music League presented its first program of the season for the Men's Club of the Lighthouse Settlement. Nevin Wiest contributed cornet solos, Albert Hoxie was song leader, and Jessie R. Wilson, accompanist.

The Gimbel Choral Society, composed of employees of the department store, resumed rehearsals on Tuesday evening. Stanley Muschamp, pianist and composer, is the conductor.

W. R. MURPHY.

Recitals Booked for Mme. Melville-Liszniewska

CINCINNATI, Nov. 11.—During this month Marguerite Melville-Liszniewska, pianist, will be heard in a number of recitals, the first of which will be given at Miami University, Oxford, Ohio. On Dec. 21 she has been engaged to play with the Cincinnati Symphony at the second concert in Dayton, Ohio. She will present the Beethoven E Flat Concerto.

Form Women's Chorus in Boston

BOSTON, Nov. 11.—More than sixty women attended a preliminary meeting recently at the Y. W. C. A. headquarters to organize a chorus. The new choral society is under the Y. W. C. A. auspices, and is open to all women of the city. It will be under the leadership of George Sawyer Dunham, conductor of the People's Choral Union.

"Pan in America" Scores Must be Ready by Dec. 15

PHILADELPHIA, Nov. 11.—Musical settings of the libretto of "Pan in America," the prize drama written for the Federated Music Clubs of America, must be in the hands of Mrs. Edward B. Garrigues, Philadelphia, by Dec. 15. A prize of \$600 is to be awarded for the winning composition. This announcement is necessary, the Federation authorities state, because of typographical errors in the competition circulars recently issued by the American music department.

Young Leader Brings Good Music to Dwellers on New York's East Side

Symphony Organization, Founded by Louis Frohman, Aided in Promoting Art Appreciation

CREDITABLE work for musical appreciation among dwellers on New York's East Side has been accomplished by Louis Frohman as conductor of the New People's Symphony during several years. This organization, recently disbanded, was founded by Mr. Frohman in 1918, when the young musician was only sixteen years of age. The personnel was increased to eighty, and concerts were given in the High Schools and in Carnegie Hall for a number of charitable causes.

Beginning his musical studies at the age of nine, after he had been left an orphan, the boy musician was encouraged to study piano by Abraham Ornstein, father of Leo Ornstein. He began this study by himself and later worked under New York teachers. At the age of twelve he organized an orchestra of forty boys and girls. The following year he founded an orchestra of semi-professionals, the Frohman Symphony, and a chorus, which gave joint concerts in the high schools of the East Side. He left school at the age of fourteen and supported himself by working in a paper tube factory.

Four years later he won a scholarship in harmony and theory at the Institute of Musical Art, awarded by the "Talent Foundation" of the New York Evening



Louis Frohman, Conductor, Who Has Led Orchestras in Series of Free Concerts in the New York High Schools

World, of which H. H. Schlacht was director. Mr. Frohman left the factory in order to teach, conduct choruses in the synagogues and lead his orchestra. His work has included also the arrangement of scores for motion-picture productions, notably that of "The Golem" in theaters of the Keith Circuit, under S. W. Lawton, general musical director.

Now in his early twenties, Mr. Frohman plans to fit himself for a conductorship on the staff of a major orchestra.

Philadelphia Pianist in Recital

PHILADELPHIA, Nov. 11.—Hazel Harrison, pianist, in her recital in Musical Fund Hall on Nov. 3 played admirably numbers by Bach-Busoni, Chopin-Liszt, Paganini-Liszt and Beethoven. Viola Hill, soprano, who assisted, with Carl Diton at the piano, was effective in an aria by Donizetti and songs by Spross, Johnson and Dell'Acqua. Miss Harrison is a pupil of Busoni.

Sing Rybner Cantata in Providence

PROVIDENCE, R. I., Nov. 11.—In a concert at the Providence Plantations Club on Oct. 20 the Harrisville Glee Club of Harrisville, R. I., conducted by Alexander Rihm, sang a Festival Cantata by Cornelius Rybner for solo voices and chorus. The orchestral accompaniment was played on two pianos by Bertha Stott and Earle B. Robinson. Mr. Robinson accompanied the Club in other choral numbers under the baton of Mr. Rihm. Miss Stott and Mr. Rihm were heard in a two-piano number by Saint-Saëns,

Percy Hodgson sang a baritone solo by Pressel and Wassily Besekirsky and Austin T. Levy played a Haydn number for two violins.

Visitors Provide Reading Events

READING, PA., Nov. 11.—The Borjes Trio of New York gave a well attended concert of chamber music in the auditorium of the Woman's Club recently. The program included Mendelssohn's Trio in D Minor, an Andante Cantabile of Tchaikovsky and the Larghetto from Mozart's Clarinet Quintet. Amy Brumbach, a local mezzo-soprano, assisted. A very large audience greeted François Capouilliez, New York basso-cantante, at the Woman's Club on Oct. 30. He gave admirable interpretations of Wolf, Brahms and Schubert numbers and was assisted by M. Zack, 'cellist, and Edith Cyllenberg, pianist. The concert was one of a series to be given by the McLean Post.

WALTER HEATON.

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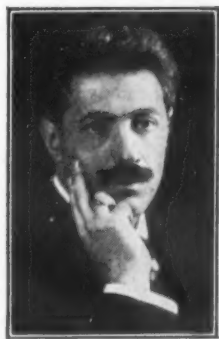
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Providence, R. I., Journal, Oct. 16, 1922.

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A Fine Liszt Transcription for the Organ

"Les Préludes" (G. Schirmer), musically one of the most logical and effective of Liszt's programmatic orchestral compositions, which sings life as "a rosary of preludes to that unknown melody whose first solemn note is raised by death," to use Lamartine's words, has at last been transcribed in thoroughly adequate and satisfactory guise by Edwin Arthur Kraft for the organ. Mr. Kraft's task was a difficult one, and he has solved it with fine musicianship and judgment, adding a noble work to the organ repertoire. His transcription is effective from beginning to end.

John Desmond Courtney Draws Graceful Piano Pieces from Nature Suggestions

"To a Bluebird," "Song of the Poplars," "By the Babbling Brook," "Meadow, Sweet," and "Un Souvenir" (Evans Music Co.) are five gracefully written piano pieces of medium difficulty by John Desmond Courtney. Simple though they are, they stand out by reason of a fluent, happy charm of melodic invention and an honesty of concept which shows that the composer has really expressed the nature moods which have stimulated his fancy.

Pleasing Piano Roses with No Thorns of Dissonance

A group of new piano pieces, minus dissonant complexes, will give joy to the ear (Carl Fischer). Three of these individual numbers are by Edward Poldini, to whom we owe the "Poupée Valsante." They form a suite called "The House of Cards." "The King" is represented by a smart little march; a dainty "Serenade to the Queen of Hearts" is too light and graceful to proceed from any of the Clubs. It is a happily sentimental waltz with a baritone (left hand) melody. The "Dance of the Jacks" is not at all knavish, musically speaking. Also a waltz, it is sprightly and effective. Like all Pol-

dini's attractive salon music, these numbers are not commonplace, though light. Walter Spry contributes a "Portrait," in the shape of a really expressive and appealing Andante piano melody; his "Moonlight Dreams" is a tuneful if a trifle conventional waltz. All five pieces are easy to play.

Three Short Piano Pieces by Selim Palmgren

"Spinning Song," "Country Dance" and "Contradictions" (Composers' Music Corporation) are examples of Selim Palmgren's art which are at once grateful and graceful. The "Spinning Song" is a happily rilling thing, Mendelssohnian with a Finnish cast; the two-page "Country Dance" a brisk, gay little bag-pipe number, piquantly taking; and the "Contradictions" a very clever two-page study in legato and staccato contrasts, to be played Vivace, and in which the effect lies in emphasizing and bringing out the contrasts in touch and dynamics between inner and outer voices.

Three Songs by Robert Braine

"That Day We Met," "The Romantic Rose" and "Winter at the Door" (Arthur P. Schmidt Co.) are three songs by Robert Braine in which the expressive melodic song vein is exploited in a satisfying artistic and singable manner. In "That Day We Met" and "The Romantic Rose," in particular, the composer has invented tender, emotional airs whose real expressive quality and the musicianly fashioning of their accompaniments lift them above the ordinary. In the first an especially broad climax is a good point. "Winter at the Door" is charming and lends winter as a subject a new attraction for the singer by establishing its coming in a mood of almost springtime gladness and exuberance. All three songs are published for high and for low voice.

A New Choral Setting of "Lead, Kindly Light," by Cyril Jenkins

"Lead, Kindly Light" (J. Fischer & Bro.), is by no means one of the conventional anthem versions of the well-known text, of which so many already exist. Instead, Cyril Jenkins has developed a dramatic "thorough-composed" choral setting of it for baritone solo and chorus of mixed voices. There is a fine instrumental introduction, and then the various stanzas of the hymn are taken up in individual working out with a thoroughly musical contrast of solo voice and choral voices and an artistic apposition of the dramatic and lyric elements which should widely commend it both for church and concert use.

A Scandinavian Sing-Song Book for Children

Of "Children's Sing-Song from Sweden" (Arthur P. Schmidt Co.), Part I comes from press. The little book of twenty-two pages contains fourteen "sing-songs," in which Alice Tegner has supplied quaint, happy little melodies in Swedish folk and dance rhythms for the appropriate English text versions of the presumably original Swedish by Maisie Radford. The little book is attractive.

A Canzonetta for Violin and Piano by Georges Clerbois

Georges Clerbois has dedicated his Canzonetta for violin and piano (G. Schirmer) to that gifted violinist, Roderick White. The brilliant and diversified little Allegretto con moto is not only effective as a performance piece but has that independence of melodic invention and that touch of distinction, musically, to which its composer has accustomed us.

Seven Songs in Which the Composer's Art Embellishes the Lighter Melodic Theme

Seven new individual songs (G. Schirmer) offer happy examples of how the light and graceful melody may be presented with an art in the fashioning of accompaniment and the establishment of harmonic atmosphere which adds much to their original tune appeal. None of these songs is of the "ballad" type, so-called. Oley Speaks' charming "Love of Yesteryear," for instance—one of the most naturally tuneful and spontaneous songs he has written for some time—is too gracefully, too musically set off by its piano frame to be accused of the obviousness of balladry. And the same applies to three altogether delightful lighter songs by Roland Farley: the dainty little Guiterman setting, "Pipes of Pan"; the passionately tender "Through a Mist of Tears," and the lilting, flowing "The Daisies." All three are exemplars of the happiest of melodic gifts, reinforced by the best of musical good taste in presentation.

More elaborate in their piano working-out, perhaps, are Mabel Wood Hill's lovely "The Fairies" and Anna Segal's "This Bright Summer Day," but here too the melodies are direct, natural, singable. An especially praiseworthy handling of an expressive melodic line with a rich, yet restrained, simplicity of piano background is shown in William Hamilton's "Sorcery," subtitled "A Query." All seven songs are worth knowing. "Love of Yesteryear" is published for high, low and medium voice, the other songs for high or medium voice.

Three New Songs by Edward Harris

"Fairy Lullaby," "Mother Moon" and "Echo" (Composers' Music Corporation) are the titles of three songs by Edward Harris, songs which deserve to be known. The "Fairy Lullaby" adds a clever, original melody, with some easy and attractive quasi-coloratura passages, to the list of really desirable Shakespeare songs. "Mother Moon" is a drowsy, happily lilting cradle-song of immediate and engaging vocal quality, and "Echo" a decidedly musicianly carrying-out in tune of its text-suggestions. Incidentally, it offers the singer some charming effects in dynamic contrast in an altogether natural manner.

Charles Huerter Writes a Song of Fairies

"The Fairies' Song" (Harold Flammer, Inc.), by Charles Huerter, is one of those artfully sweet and simple little taking tunes which the composer writes with so skillful and facile a pen. Two pages long, this fairy lullaby is expressed with much musicianly charm and should please.

Two Melodies by Joseph W. Clokey

"Blue Are Her Eyes" and "Sea Breath" (Clayton F. Summy Co.), by Joseph W. Clokey, are good songs of their type. They have plausibly expressed melodies which, even though they may not be especially distinctive, are fresh and natural in their appeal and are nicely supported by their piano accompaniments. F. H. M.

Reviews in Brief

"First Tone-Poems" (G. Schirmer). Victor Hope's five little individual pieces for Grade I pianists, despite the serious implication of their collective title of "tone-poems," are gay and graceful teaching pieces, which should be useful in their avowed place.

"Mother Love" and "To Blossoms" (Clayton F. Summy Co.) are, respectively, a melodious choral lullaby by Jessie L. Gaynor, and a species of choral spring song, very musical and attractive, by F. Leslie Calver, for four-part and for three-part female voices.

"April Moods" (Oliver Ditson Co.), by the late Louis Adolphe Coerne, is a simple yet attractive two-part chorus for school use.

"First Scale Studies for the Violin" (G. Schirmer). An excellent series of exercises for major and minor scales with sharps and flats, and in thirds, for violin, by Charles Levenson, in the "Scholastic Series." There is a Spanish, as well as an English, text.

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WELCOME REINER IN KANSAS CITY

Marjorie Squires Heard with Symphony — Recitals by Bori and Van Gordon

KANSAS CITY, Mo., Nov. 11.—The Cincinnati Symphony gave two concerts in Convention Hall on Nov. 3, including an evening program under the leadership of Fritz Reiner, with Marjorie Squires, contralto, as soloist. The new conductor of the organization was warmly applauded and impressed by his enthusiasm and intelligent guidance of the orchestra in Henry Hadley's "In Bohemia," Dukas' "Sorcerer's Apprentice," the "Master-singers" Prelude and Goldmark's "Rustic Wedding" Symphony. Miss Squires was heard in arias from Tchaikovsky's "Jeanne d'Arc" and Saint-Saëns' "Samson et Dalila." Mr. Reiner was the guest of honor at a reception given by the Women's Auxiliary of the Kansas City Conservatory after the concert.

An audience, estimated at 9000, mostly students of the grade schools, attended the afternoon concert, led by William Kopp, assistant conductor. The response to this program justified the excellent work in music appreciation in the public schools, under the direction of Mabel Glenn, supervisor of music, and Edith Rhett, teacher of appreciation.

Lucrezia Bori, soprano of the Metropolitan, opened the 1922-23 Fritschy series with a recital in the Empress The-

ater on the afternoon of Nov. 1. This is the sixteenth season for these events, which are being given on Wednesday, instead of Tuesday, afternoons for the first time. Miss Bori was much applauded throughout her program, which included a group of Italian songs by Martucci, another of Spanish numbers by Otano, some English and French songs and an aria by Mozart.

Cyrena Van Gordon, mezzo-soprano of the Chicago Opera, was heard in the third of three recitals in Greater Kansas City, in Ivanhoe Auditorium on Nov. 2. The program was one of the Ivanhoe concert series. Miss Van Gordon was very warmly received and was accorded an ovation after her delivery of *Brünnhilde's* "Cry." With Daisy Jean, 'cellist, who has been heard here recently in programs with the Ampico piano, Miss Van Gordon was heard in a radio program given from the station of the Kansas City Star on Nov. 1.

On the same program was presented Marion Talley, fifteen-year-old girl soprano, who had a Metropolitan Opera audition in New York on Nov. 8.

Easily the finest program yet given by the Kansas City Chamber Music Society was the latest one, given in Ivanhoe Auditorium, under the management of Anna Millar. N. DeRubertis, conductor, chose music from Strauss' "Rosenkavalier," Rubinstein's "The Demon" and Moussorgsky's "Boris." Laura Reed Yaggy, violinist, was heard in the Bruch G Minor Concerto, and John Thompson and Richard Canterbury, both of the

piano faculty of the Kansas City Conservatory, played a Mozart Concerto for Two Pianos. Alfred Pochon's arrangement of "Drink to Me Only with Thine Eyes" was played by the string quartet and two short Lefebvre numbers were presented by the woodwind section, assisted by one horn.

Rehearsals of the Students' Symphony of the Kansas City Conservatory were begun recently, under the leadership of Arnold Volpe, musical director of the institution. J. A. S.

Lansing Conservatory Gives Faculty Recital

LANSING, MICH., Nov. 11.—At a faculty recital at the Lansing Conservatory on Oct. 22 Ora Larthard, 'cellist, was heard in numbers by Fauré, Klengel and Haydn; and Ottis Patton, tenor, sang numbers by Mozart, Massenet, Delibes, Chaminade, MacDowell and others. Mabel Whitney and Everett K. Foster played the accompaniments.

Young Artists of Springfield, Ill., in Concert

SPRINGFIELD, ILL., Nov. 11.—The Amateur Musical Club presented the following young artists in its second program on Oct. 30: Dorothy Louise Jones, pianist; Charles Fetzer, tenor; and Lorton Bowman, bass. Each displayed excellent qualities. Miss Jones is recognized as a child prodigy, having appeared in public at the age of eleven, when she accompanied two artists in an entire program from memory. She appeared recently at a pupil's recital at the Milliken Conservatory, Decatur, where she is a pupil of Donald M. Swarthout.

NETTIE C. DOUD.

Large Sale of Tickets Saves Canton Concerts

CANTON, OHIO, Nov. 11.—The danger to the People's Musical Course seems to have been averted. Of the 1500 tickets which had to be sold in order that the course might continue, 700 have already been disposed of, and the eight concerts will probably take place as planned. The course has been in existence for forty years without interruption. A musical comedy, "Oh, Oh, Cindy!" was given on Oct. 27 and 28 in the High School Auditorium under the auspices of the music committee of the Woman's Club. Pupils of the city's teachers appeared, including Ada Deal Ray, Virginia Jones, Ruth Kressler, Anne Witter and Frank Smith. Mrs. Fred McCarroll was the accompanist. RALPH L. MYERS.

Harold Bryson Heard at Syracuse University

SYRACUSE, N. Y., Nov. 13.—Harold Bryson, baritone, who became a member of the faculty of the School of Fine Arts of Syracuse University this season, was heard in recital in Crouse College Hall last week. Mr. Bryson was well received by a large audience. J. Sherman Schoonmaker was the accompanist.

Bristol Church Orchestra Begins Series

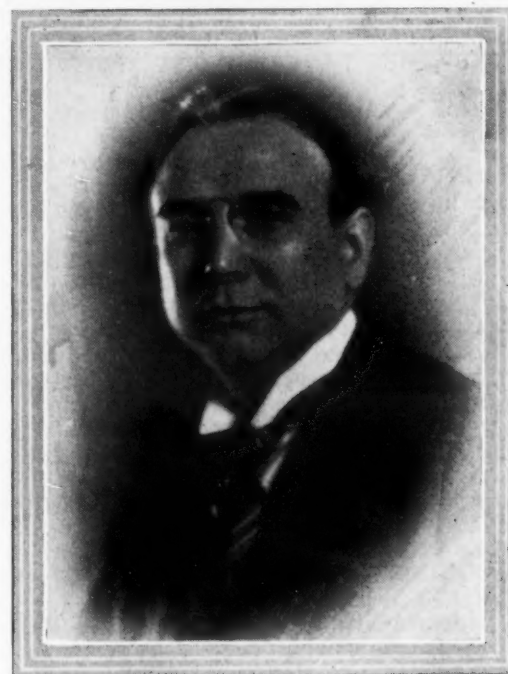
BRISTOL, PA., Nov. 11.—The first of the series of popular concerts by the newly organized orchestra of the Bristol M. E. Church was given on Oct. 26, under the direction of E. Leslie Whitaker. The soloists included Anna E. Archer, violinist; Mrs. J. J. Bingham, pianist; Alfred J. Rogers, trumpeter; Master Seldon V. Whitaker, vocalist; Lester D. Thorne, violinist; Leonard C. Martini, 'cellist; and R. Joseph Martini, violinist.

FRANK L. GARDINER.

Soprano and Pianist Give Recital in Paterson

PATERSON, N. J., Nov. 13.—Before a large audience gathered in the High School auditorium, Loretta Federici, local soprano, recently returned from study in Italy, and Loretta O'Connell of New York, pianist, were heard in a joint recital on Oct. 26. Miss Federici sang a group of songs of the eighteenth century, operatic arias and two groups of English numbers. Miss O'Connell gave an admirable performance of the "Waldstein" Sonata of Beethoven and several Chopin works.

No "New Beginning" for Vocal Students, Says Charles Tamme



Charles Tamme

"NEVER go back" is the advice of Charles Tamme, vocal instructor of New York, to the student who has been urged to make a new beginning in his art. The thought that years have been wasted in fruitless study and that an entirely new start must be made has crushed many a promising career, says Mr. Tamme. The "new beginning" is impossible, he declares, just as it is impossible for a physician to reverse the progress of a case when once it has taken its course. The case must be considered as he finds it, and he must make the best of it.

"This is also the duty of the vocal teacher," Mr. Tamme asserts. "The mistakes which are hampering the student's progress can be turned to his advantage in many instances. Even in wrong methods there is something that a sympathetic expert can develop while correcting faults, and there are not quite as many wrong methods as the student is led to believe. In any case, the defects themselves require attention, and no 'new beginning' can eradicate them. They must be corrected by constructive criticism, which, to do the utmost good to the student, must take account of the good qualities as well as the bad. The defects cannot be eliminated by being forgotten or pushed aside while the downcast student 'makes a new start.' The pupil should be encouraged by the belief that his early efforts have not been wholly wasted. Let him go on, then, instead of going back. Correct his faults and develop the good qualities that have come from sincere effort."

Hear New Quartet in Wheeling

WHEELING, W. VA., Nov. 11.—The newly formed "Artists' Quartet" of Wheeling, comprising Elsa Gundling-Duga, soprano and director; Dora Neining-Bard, contralto; John O'Connor, tenor, and David Crawford, bass, was heard in a program at the Wheeling Country Club recently. The program, given before an audience including the Spanish Ambassador and visiting dignitaries of the Catholic Church, included numbers by Mrs. Jessie Wolfe-Lipphardt, pianist and accompanist, and operatic arias by the vocalists. EDWIN M. STECKEL.

Gennaro Papi to Direct Aeolian-Vocalion Recordings

Gennaro Papi, conductor of the Metropolitan, has been appointed director of all operatic recordings for the Aeolian-Vocalion.

WASHINGTON, Nov. 13.—Warrant Officer Ludwig Seitz, band leader, who has been taking a course at the Army Music School here, has been detailed to take charge of the band of the Second Infantry at Fort Sheridan, Ill.

MUSICAL AMERICA'S GUIDE for 1922

Edited by *John C. Freund*

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Sang at her recital at Jordan Hall
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Oct. 25, 1922

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Says Present Law Will Check Charlatan Teachers

To the Editor of MUSICAL AMERICA:

I have read with much interest the articles in your issue of Oct. 28 on the question of licensing music teachers. The lawyers realize fully the great difficulty of testing by examination the qualifications of any one to practice the scientific professions such as law, medicine, etc., because the real test in such matters is not so much the knowledge of the principles of the science as the intelligence of the applicant. The same difficulty necessarily exists in regard to any such test of ability in the artistic professions. And this difficulty is greatly increased in any attempt to measure by set examinations the ability to teach instead of merely to practise in a profession.

However, in order to protect the public against charlatans falsely representing themselves as graduates of non-existing music schools, it is not necessary to adopt the suggestion made by "Mephisto" that a new law be passed compelling all music teachers to state their qualifications under oath. The present statutes are sufficient for that purpose.

Chapter 520 of the Laws of 1921 provides:

"Any person . . . who, with intent to sell or in any wise dispose of . . . service, or anything offered by such person . . . to the public . . . makes, publishes, disseminates, circulates, or places before the public, . . . in a newspaper, magazine or other publication, or in the form of a book, notice, circular, pamphlet, letter, handbill, poster, bill, sign, placard, card, label, or tag, or in any other way an advertisement, announcement or statement of any sort regarding . . . service or anything so offered to the public which advertisement contains any assertion, representation or statement of fact which is untrue, deceptive or misleading, shall be guilty of a misdemeanor."

The punishment for a misdemeanor is imprisonment for not more than one year or a fine of no more than \$500, or both.

All that is necessary, in order to prevent these frauds, is to present to the District Attorney proof of the advertisement and its untruth. And I suggest that the situation will be greatly clarified if the reputable music teachers organize along these lines in a campaign to prosecute such offenders.

WILSON B. BRICE.

New York, Nov. 11, 1922.

"They Never Would Be Missed"

To the Editor of MUSICAL AMERICA:

Now that the municipal spotlight seems to be thrown on teachers of singing with a view to refusing the equivalent of push-cart licenses to choralists and fakirs, one might wonder how the church-organist-vocal-teacher and the piano-vocal-teacher will get by the board of examiners, after a standardized system of voice training has been arrived at, if ever.

The first-named alleged vocal teacher, the church-organist-teacher, is one of the most useless and harmful variety of voice teaching pests. I personally know several of this kind and undoubtedly there are dozens of them in this city alone; those who can scarcely carry a tune, who never had a moment's singing experience. Most of them would claim they "had lessons" somewhere at some time. Their authority for attempting to teach singing is based on the fact of their having associated with, and played for, a great number of artists and through this experience have acquired a "lot of ideas." I had more than thirty years' experience as a church singer, but never felt that the fact of my close association with organists gave me the right to teach pipe organ, even with the aid of a book of studies that I might be at least one lesson ahead of the pupil. On this basis the organist has no more right to teach singing than the choir singer to teach pipe organ.

Speaking of organists, some of them who conduct chorus choirs enjoy a little side line of graft. An applicant applies for a vacancy in the chorus and has a try-out. The organist-conductor-vocal-teacher hears the applicant sing a song and possibly a few scales. He discovers that with a "few lessons" the voice would be useful in his chorus, and then away

goes the modest chorus salary for an indefinite period. The chorus-pupil gives the necessary time at rehearsals and services and turns the salary check over to the choirmaster, and for what?

The piano-vocal-teacher does little good and much harm. Usually this one has accompanied various great artists from time to time and perhaps written a few songs. He gains notoriety through association with the well-known singers for whom he has played in different parts of the country and his name becomes familiar in other directions by reason of his compositions. Sooner or later, in order to pick up some extra money, he announces himself as a teacher of singing

Is New York the Real Music Center?

To the Editor of MUSICAL AMERICA:

I have read with considerable interest the article in your issue of Oct. 28, from Harriet Lanier, entitled "Is New York the Real Music Center?" While I think the question an important one, I cannot see that Mrs. Lanier has in any respect pointed any way.

In the first place, she does not make it quite clear as to what she means by "popularization" of music, and it is not easy to understand why "popularization" in any sense should of necessity be bracketed with "commercialization."

Supposing, in the first place, that by "popularization" Mrs. Lanier means putting music, the best music, within the reach of the great masses, much criticism might justly be brought of the situation in New York. Union rulings have succeeded in running the cost of the best music to such dizzy heights that it is practically impossible to have an orchestra or an opera company of high caliber without a distressing deficit at the end of the year. The budgets of the orchestras throughout the country prove this. But surely Mrs. Lanier is not averse from providing the maximum of good music at the minimum price by those who can afford to be generous in this respect.

In the second place, if the writer uses "popularization" in conjunction with "commercialization" to mean that which is popular has always a higher commercial value than that which is not, and consequently the standard of popularity is being lowered in order to approximate the standard of commerce, the cart seems to have been put before the horse.

Viewed by and large, it is open to question whether the mass can be lifted above its own level. It can rise by its own impetus, and so has the mass always risen, and the way can be pointed from above, but it comes back to their having Moses and the prophets and it is up to them to believe or not as they please.

That a great national conservatory would solve the problem is open to question. Mrs. Lanier quotes the value of a diploma from the Paris Conservatoire, but this, like that of all diplomas, is purely relative. The diploma attitude varies in different countries and it is self-evident that in the last analysis what really counts in an artist is what he can do on the operatic stage or the concert platform, not what a bit of sheepskin testifies his ability to do. Most great artists in the world of music have had their final training if not their entire schooling, in the ateliers of private teachers.

It is difficult to give credence to Mrs. Lanier's two statements that "great art is never popular" or that "art is impersonal." Great works of art in any sphere have created as much sensation as the most meretricious, and if art is impersonal, why does Michael Angelo's art differ from that of Sargent, and why does "Aida" not sound like the "St. Matthew Passion?"

The great present barrier to a great American music is the fact that as a nation we as yet lack nation consciousness and are still bound by the shackles whence our forebears, immediate or remote, came when they landed on these shores. Music is in the melting pot with us as well as race, and until the great elements are fused and the dross removed, the resultant metal cannot be

"in all its branches," or some other way quite as alluring to the unsuspecting. This one, as a rule, has never had any singing experience and has not the faintest idea of what is known as a singer's sensation or perception of tone. He does not know what is meant by a real singing lesson at any stage of development. Imagine one teaching piano who cannot play it.

Usually this person sells his alleged singing lessons in a well-appointed studio, plays the piano brilliantly, is blessed with an attractive and hypnotic personality, with the result that Sally Jones, from San Antonio, and Bill Smith, from Kalamazoo, induce father to mortgage the farm and sell the flivver. When Sally and Bill get to New York the money is soon spent, and for what?

FRANK HEMSTREET.

New York City, Nov. 11, 1922.

moulded. In the meantime the more money that is expended for good music and the more cheaply good music can be given to those of moderate means or of no means at all, the more quickly we shall evolve our own racial musical millennium.

JOHN DESPARD.

New York City, Nov. 11, 1922.

To the Editor of MUSICAL AMERICA:

I think Harriet Lanier, in your issue of Oct. 28, overlooks many things. She says, for instance, that taste depends upon "a certain tradition and culture," and that, furthermore, "tradition we have not." But New York has a really fine musical tradition, so far as performance is concerned. It is always rather amazing to me to read in old annals that in the early decades of the nineteenth century, which we look back to with a sort of horror for their mechanical primitiveness, there was opera in this metropolis. Have we progressed musically since that time? That is another question. Perhaps not in the degree that we have built big buildings. But when one compares this city with almost any other in either hemisphere, we shall find it immensely "ahead" in the decencies, the luxuries, and—yes, I firmly believe in the worthy refinements. For proof, compare our orchestras, our opera, our chamber organizations, and our American-trained artists, with all but the exceptional cases from abroad. It would be interesting if an international musical competition could be organized comparable to the Olympic games, wouldn't it?

HENRY B. FREDERICK.

New York, Nov. 11, 1922.

Says Dykema Aids Good Music

MY DEAR MEPHISTO:

Your musings of Oct. 28 interest me tremendously, as they always do, but you really are unfair to Peter Dykema. He speaks of and for the whole people of the country; you write of and for a select musical group. Dykema knows the University and the Public School, and they are representative of America. It is true that we have wonderful audiences all over the country at concerts and recitals. But can anyone induce these audiences to sing together, the National Anthem or a Folk Song? When a crowd of average people sing with spirit, we hear "Mammy" or "Three o'clock in the Morning."

I did not hear Mr. Dykema speak at Atlantic City, but he is certainly aware of the good music that our artists are producing, and he can measure the receptivity of the average audience. I'll wager he does a lion's share of the work of bringing good music to as many as will listen. I wish you had seen Peter Dykema standing atop of the marble desk usually presided over by the clerk of the Bellevue-Stratford Hotel in Philadelphia, conducting impromptu singing. It was at the close of the Music Supervisors' National Conference in 1920, and the supervisors had poured into the lobby after their annual concert at the Academy of Music. Mixed in and surrounded by the usual hotel lobby crowd—and in Philadelphia this is a rather proper and conservative group who would not forget themselves long enough to sing a song—they sang enthusiastically under Dykema's conducting, whatever was called for—"Old Kentucky Home," "Annie Laurie," "Battle Hymn of the

Republic," the songs that are so expressive of common bonds of feeling, and which we so neglect to sing.

The audience at most of our concerts is composed of the Upper Ten, plus a few music students. Those who are interested in public education must think of that other 90 per cent whose music comes to them from the lesser moving picture theaters, band concerts only half heard, and popular records which are generally bad.

In conclusion may I say of myself, a long-time reader of MUSICAL AMERICA, that I began a life-time of teaching and concert-going by hearing the Boston Symphony on its first visit to Washington and going to New York to hear some of the first performances of Wagner operas.

Many times your admiring reader.
BESSE EDMONDS SMITH.
Bryn Athyn, Pa., Nov. 11, 1922.

Society in the Wilds

MY DEAR MEPHISTO:

In an old, isolated, hutch-like house, away in the North Country, lives a girl. She is inadequately educated in the art of music, in the true sense of the word, but she is, nevertheless, an honest devotee of Apollo. She can play a few pianoforte compositions and sing a few songs rather well. Society opens its doors for her. Has she not the society of Shakespeare, Ruskin, Robert Louis Stevenson, O. Henry and many others, actually present, conversant, visible, yes in their immortal books real people? God bless the medium of ink and paper.

The girl goes forth into the autumn woods. The leaves are gone. It is late October, but the autumn skies have lost none of their vivid colorings. The beauties of nature sink deeply into her soul. After four miles of lovely, lonely, forest road and nature sufficiently admired, she returns to the old comfy, pipeless furnace heated hutch, picks up the autumn copy of MUSICAL AMERICA, reads your article about the atmosphere of that Pulitzer, Long Island home, then naturally directs her attention to the, perhaps, self-created atmosphere of the little hutch, the old grand piano, the rather shabby room and, forget it not, its noble assembly, and wonders if "Your Mephisto" is not also in a class with the foreigners and can he understand how much true society, a society that assuredly vaunts not itself, exists in the wilds of America.

Your editorials are a source of great pleasure to me. Let me truthfully add, that girl, poor thing, would just love to swap atmospheres.

PHILENA COOK.

Philadelphia, N. Y., Nov. 11, 1922.

Benefits and Dangers in Choral Contests

To the Editor of MUSICAL AMERICA:

The American National Musical Festival, held in Buffalo during the first week of October with the object of stimulating interest in American performers and American compositions, gave greater prominence this year than before to choral competitions.

The increased number of and interest in competitions of this kind in various parts of the country is a promising sign; it proves at any rate that the practice of choral music is increasing, which in itself is very significant. There is no other means by which general interest in musical art in a community can be so effectively stimulated, because by this means many who otherwise would not be brought into direct performing contact with music of a higher class, become to a greater or less extent scattered missionaries in their own circles in the community. Educationally, performances are secondary; it is in the interest produced in the choral students themselves that the real benefit lies.

Many a community has its choral organizations to thank for the commencement of active musical life. Perhaps it is not too much to say, for instance, that choral tradition in England kept music in that country alive during the long period of that country's musical unproductivity and made possible its recent renaissance. It is a far cry from "The Messiah" to Goossens; yet it was probably the persistence of the oratorio tradition that "kept the home fires burning" for the appearance once more, after a lapse of nearly three hundred years, of a British school of composers.

The Bach Festival of Bethlehem, an achievement of far more musical worth than the pomp and tinsel of the Metro-

[Continued on page 35]

Musical America's Open Forum

[Continued from page 34]

politan Opera, and an institution of which America may well be proud, shows what choral singing has done in one small American city; and here again the real importance lies not so much in the fact that Bethlehem becomes yearly a goal of musical pilgrimage as in the extent to which a large section of that city has become saturated with Bach. There is no reason why, in every American community of size, the practice of choral music cannot to a greater or less extent act as a powerful musical leaven. Strictly speaking, the competitive instinct is out of place in art, and it would be hard to imagine the Bach Choir of Bethlehem at any stage in its career entering a choral competition! Nevertheless, the competitive element has often a distinct and useful place in the evolution of a choral musical life; it aims at the cultivation of a sound technique and effectiveness and finish of performance, without which the best artistic aims can be but imperfectly realized.

The corresponding danger is of course that technique and finish may come to be regarded as aims in themselves rather than merely as means. The stimulus of emulation is great; so is its value in maintaining the interest of members of a chorus; but in both respects it is far inferior to the cultivation of works of a really high standard. Unless, indeed, it is joined to the latter it is likely to prove transient and sterile. For this reason it is doubtful whether anything like the results that ought to come from the efforts of the American National Musical Festival will be realized under the policy of restricting performances and test pieces to the work of American composers.

There is much competent and fairly effective American music for chorus; but practically none which can be described as inspired or even as highly interesting. The value of competitions of this kind resides largely in the standard of the music set for performance. America has neither a treasure house of centuries-old gems nor an active and individual school of contemporary composers, and it does small service to the potential great American choral composer who we hope will arrive to-morrow, if not to-day, to forge for him an instrument accustomed only to the puny works of American origin now available.

It may be useful to recall in this connection that it was the avidity with which British choirs of thirty years ago sought out and performed the most advanced choral work of other nations—in particular that of Brahms and Cornelius—that enabled them to become instruments which stimulated Elgar, Bantock and other progressive composers to extend still further the sphere of expression in choral music. Choruses whose limit is "Blyken, Wynken and Nod" are not going to offer the American composer of to-morrow any inducement to write the kind of works we want him to write, works which we can mention when we "speak with the enemy in the gate."

It is to be hoped that at any rate in its competitive events the American National Musical Festival will in future years see the unwisdom, even from the point of view of the stimulation of American composition, of restricting test pieces to work of American origin.

F. AUSTIN LIDBURY.

Niagara Falls, N. Y., Nov. 11, 1922.

Louis Moreau Gottschalk

To the Editor of MUSICAL AMERICA:

In the Question Box of a recent number, you say of the compositions of Louis Moreau Gottschalk that "none of these

is heard on concert programs nowadays and few are remembered at all."

I am one of the few surviving who have still a vivid remembrance of Gottschalk. I am proud to say that I knew him quite well, met him often and studied his style. He was a poetic composer and no one has quite equalled him in some phases of his writing. He was also a rare pianist and could put his poetic conception into his music in a way with which the playing of any other pianist was incomparable. I still consider him the greatest of America's pianists. He was always graceful, always the perfect gentleman, always finished in everything he did. His command of technique in phases of expression was remarkable.

I have heard most of the great pianists, but for beauty of conception and gracefulness of manner at the piano, Gottschalk had not and has not had any equal, while some of those who are considered great are bores in comparison.

To say that none of his compositions is to be heard now on concert programs, may mean nothing more than the ignorance of program makers. His music is worth studying and certainly worth playing and he gave us something in music which we had not had before. While he had many imitators, none has equalled him.

D. W. MILLER.

Norwood, Ohio, Nov. 11, 1922.

The Case of Oscar Seagle

Dear Mephisto:

His friends back home rather enjoyed your "joshing" of Oscar Seagle in your Nov. 4th issue, but fear that this may do an injustice to this good teacher with those who know but little of his real worth.

The press has stated time and again that Seagle and his pupils had gone to Europe to sit at the feet of the great de Reszké as if this was the prime if not the only purpose of the journey.

It is but fair to say that the visit to de Reszké is but a part of the program, and it is very probable that upon their return, Seagle's loyal pupils will do honor to him by telling the world that his work, as exemplified by them, had merited and received the endorsement and praise of Seagle's teacher, Jean de Reszké.

My daughter, who is a pupil of Seagle's and now in your city studying and working as a coloratura soprano, had expected to be a part of the Seagle company, and this fact gives me knowledge of Seagle's plans as to justify this communication.

Please let me add that I get much pleasure and profit from the reading of your Mephisto column each week.

ROBERT W. BIESE.

Chattanooga, Tenn., Nov. 7, 1922.

Catherine First

To the Editor of MUSICAL AMERICA:

In your huge issue of Oct. 21 you report the story of Adelina Patti and Colonel J. H. Haverly, in which the prima donna, asked her terms, is told by the impresario that she is demanding four times the salary of the President of the United States, and she replies: "Well, why don't you get the President to sing for you?"

This is not a new anecdote. Possibly it goes back to the days when Orpheus was making his terms for a concert before Jupiter, but we have definite records of it in the days of Catherine the Great of Russia. Dr. Doran in his book, "In and About Drury Lane," tells the following:

"When Gabrielli demanded 500 ducats yearly for singing at the Imperial Theater at St. Petersburg, this took the Czarina's breath away. 'I only pay my field-marshal at that rate,' said Catherine. 'Very well,' replied Gabrielli, 'your Majesty had better make your field-marshal sing.'"

RAY HENDERSON.

Chicago, Nov. 10, 1922.

Maori Melodies

To the Editor of MUSICAL AMERICA:

In the report of Henri Verbrugghen's debut at Minneapolis, by Florence L. C. Briggs, in your issue of Nov. 4, two themes by Alfred Hill, the New Zealand composer, are mentioned. Mrs. Briggs is quite correct in mentioning "Tangi" as a funeral lament, though it is actually

the crying of the relatives of the deceased around the body as it lies in the whare (house). "Waiata Poi" means poi song, not dance. The poi is a little reed ball attached to a flaxen string, which is swung with a wrist movement, the body being slightly swayed. Though this number has been widely played and sung, it has never been really understood outside of New Zealand, and for that reason I make a point of manipulating the poi whenever I sing this song, and I may say that my presentation of the item is unique. My knowledge of the Maoris and their customs has been obtained by close association with the wonderful natives.

IRMA CARON.

New York, Nov. 10, 1922.

"Thais" Meditation a Favorite

To the Editor of MUSICAL AMERICA:

In your issue of Nov. 4, you publish a list of the "World's Best Melodies," selected by the Washington *Evening Star*. The list given is about what I would select, a good one. But where is the Meditation from "Thais" by Massenet, which is played by every violinist, and has melody in every measure?

OTTO FESSLER.

New York, Nov. 11, 1922.

The Fall Issue

To the Editor of MUSICAL AMERICA:

The Fall Issue itself is a really beautiful number, and seems better than ever in every way. It is a joy to read and a joy to look at. Did you have a gold cover to indicate the wealth of news inside?

HELEN HARRISON MILLS,

Editor *Official Bulletin* of the National Federation of Music Clubs.
Peoria, Ill., Nov. 10, 1922.

To the Editor of MUSICAL AMERICA:

Your autumn edition is wonderful.

I have had so much delight in reading the opening editorial by Mr. Freund, that I felt a strong impulse to write and say so.

He is right; the artist must go on creating new forms of beauty (for which he lives and is gifted), even though half the world is busy trying to annihilate the other half.

As a composer, I am interested in making my modest contribution to the strengthening output, realizing that the "to-morrow" of American art cannot come without the "to-day" of our effort and idealism.

But chief and most eloquent of "pleaders of the cause" is unquestionably Mr. Freund. I felt that back in the days when he edited the *American Musician*. He now speaks with added authority and there is a mellow experience and judgment in his present writing which commands the respect and admiration of all those who like myself strive to be forward-looking and optimistic but who nevertheless want the facts.

May he live long to continue his great work.

SAMUEL R. GAINES, Conductor,

Columbus Musical Art Society.
Columbus, Ohio, Nov. 9, 1922.

To the Editor of MUSICAL AMERICA:

I want to express my appreciation of the fine place you gave my article and my picture in your big issue of Oct. 21. I appreciate this keenly not only for personal reasons, but because it is indicative of the fine attitude your paper has always taken toward all matters connected with democratizing music.

KARL W. GEHRKENS,

President Music Supervisors' National Conference.

Oberlin Conservatory of Music,
Oberlin, Ohio, Nov. 11, 1922.

To the Editor of MUSICAL AMERICA:

Permit me to extend to you my very hearty congratulations upon the magnificent special Fall Issue of MUSICAL AMERICA.

One is given a new sense of pride in what is being achieved musically in this country, and those who have followed the efforts which your journal has made in behalf of a more musical America cannot but be convinced of the undreamed of success with which those efforts are being everywhere rewarded. From coast to coast one sees great evidence of this fruitage.

It is a particular pleasure to note the prominence given to the work of the State and National Federations of Music Clubs. There is no question about

the effectiveness of their labors, and it is very gratifying indeed to have the fact recognized so generously.

Best wishes for long continued success.

CLARENCE GUSTLIN,

First Vice-President, California Federation of Music Clubs.
Santa Ana, Cal., Nov. 11, 1922.

To the Editor of MUSICAL AMERICA:

We have just examined carefully the Autumn number of your issue and we desire to compliment you, not only on the number of pages in the issue, but on the very interesting reading matter that it contained. We were especially grateful to note the publication of the article by Mrs. Congdon about the musical outlook in Sherman, and we believe that the fact that this has appeared in your splendid magazine will be of considerable value to our city.

We thank you for having published it.

SHERMAN CHAMBER OF COMMERCE,

S. V. Swain, Secretary.

Sherman, Tex., Nov. 9, 1922.

To the Editor of MUSICAL AMERICA:

I desire to express the gratitude and pleasure which the Special Fall edition has given me, and to thank you for your very generous and special attention to the work of the National Federation of Music Clubs. The splendid recognition and prominence which you gave us in this magnificent edition will be of very great assistance in promoting our work, and we are all most deeply indebted to your thoughtfulness.

With heartiest appreciation of Mr. Freund's work for music, and the hope that he may continue along the same line for many years to come.

LUCILLE M. LYONS,

President National Federation of Music Clubs.

Fort Worth, Tex., Nov. 10, 1922.

To the Editor of MUSICAL AMERICA:

We have received your Fall Issue and like it very much. It is a splendid paper, and everyone should read it.

HELEN MAYER,

Assistant Manager,

Lansing Conservatory

Lansing, Mich., Nov. 11, 1922.

To the Editor of MUSICAL AMERICA:

Please let me extend my congratulations to you for the beautiful Fall Issue of MUSICAL AMERICA.

I enjoyed every page of it and received a wonderful lot of information from it.

With every good wish,

CATHERINE K. OLDEN.

Yazoo City, Miss., Nov. 10, 1922.

To the Editor of MUSICAL AMERICA:

This year's Special Issue seems to me to be the biggest and best thing ever seen in American musical journalism.

CHARLES H. MARSH.

Redlands, Cal., Nov. 11, 1922.

A Missing Address

Will "Amateur" of Yazoo City, Miss., whose letter concerning the difficulty of getting songs published, appeared in MUSICAL AMERICA's "Open Forum" in the issue of Oct. 7, please send name and address to the editor as a subscriber wishes to communicate with him.

PORTSMOUTH, OHIO.—Elmer Ende has been appointed organist and choirmaster of the Second Presbyterian Church and conductor of the Portsmouth Community Chorus. He has just completed three years' service as teacher of organ and theory at Bluffton College.

HEMPEL

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MONTREAL GREETES BOSTON SYMPHONY

Frieda Hempel with Monteux Forces in Attractive Concert

By Harcourt Farmer

MONTREAL, Nov. 13.—With Pierre Monteux conducting and Frieda Hempel as soloist, the Boston Symphony concert on Nov. 6 aroused tremendous enthusiasm on the part of a large audience. Mr. Monteux gave a very fine reading of the Brahms First Symphony. Debussy's "L'Après-Midi d'un Faune" was lucidly

played, and an interesting, if somewhat Gallic, reading of the "Tannhäuser" Overture finished the evening in a whirl of applause.

Mme. Hempel's fluid tones and dignity of utterance made her singing of the Mozart aria, "Deh' Vieni," an item of sheer beauty, and she was recalled many times. After her interpretation of the Polonaise from "Mignon," there was protracted applause, the singer being forced to return and bow eleven times. The concert was under Louis H. Bourdon's direction.

Under the auspices of the Metropolitan Choral Society, the Montreal Musical Festival will be held early in 1923.

ARTISTS IN YOUNGSTOWN

Matzenauer, Galli-Curci and Others Heard

YOUNGSTOWN, OHIO, Nov. 11.—Margaret Matzenauer, appearing before the Monday Musical Club recently, opened Youngstown's season, singing arias from "Carmen," "Mignon," "Les Huguenots" and "Samson et Dalila"; classic lieder, a group of Mexican folk-songs arranged by Frank LaForge, and a group of American songs, Georges Vause was at the piano.

Amelita Galli-Curci made her first Youngstown appearance recently under none too favorable circumstances. The night was rainy, and some 3000 persons were kept outside waiting for the seating arrangement of the new City Auditorium to be completed. Mme. Galli-Curci did not commence singing until after nine o'clock. The audience, which numbered about 4500, was enthusiastic and the singer responded to encore after encore. Manuel Berenguer supplied flute obbligatos, also playing a group of solos. This was the first event of the Youngstown Concert Course presented by Myra McKeown and May Beegle.

Mrs. Joseph Altomond, pianist, Herman Rosen, winner of the Ohio and National Federated Music Clubs' prize for violin in 1920, and Leo Conway, Cleveland tenor, appeared before the Monday Musical Club on Oct. 23. Mrs. Altomond played Chopin's Tarantella and Impromptu in F.

Herman Rosen displayed excellent technique, tone, interpretative sense and poise in Lalo's Symphonie Espagnole and two groups of short numbers. Leo Conway has a tenor voice of unusual quality and range but lacks maturity.

WALTER E. KOONS.

Series Under Way in Trenton

TRENTON, N. J., Nov. 11.—The first of this season's series of Sunday afternoon organ recitals was given by Edward A. Mueller. The State Street M. E. Church Quartet, Mrs. Raymond Phillips, soprano; Mrs. Raymond Hutchinson, alto; Weston Morrell, tenor, and Albert J. Schultz, bass, assisted. The Thursday Morning Musical Series has been resumed under the leadership of Jeanette Wells Urban, soprano, and Hazel Dorey, pianist. There were over 500 present at the first concert, which was devoted to American Indian music. Pupils of the Virgil piano studio gave the first of a series of recitals under the direction of Corinnie Stubbs.

FRANK L. GARDINER.

EVANSTON, ILL.—Herbert E. Hyde, organist, gave the dedication program on Oct. 26 at St. Luke's Episcopal Church, Evanston, Ill., on the five-manual organ just installed. Stanley Martin, Mrs. William Middleschulte, Eric DeLamar, Palmer Christian, and Tina Mae Haines gave programs during the week on the same instrument.

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TORONTO WELCOMES STARS

Martinelli, Alda and Elman Provide Fine Events

TORONTO, CAN., Nov. 11.—At their recital in Massey Hall on Oct. 31 Giovanni Martinelli, tenor, and Frances Alda, soprano, surpassed all their previous triumphs here. Not only was there a good attendance but so excellent were the groups presented by the artists and so enthusiastically were they applauded that an original program of eight numbers was extended to twenty-two. Double and even triple encores were given by the vocalists. Both were good in their individual numbers as well as in their duet "Parle moi de ma mère" from "Carmen." The piano accompaniments were ably played by Salvatore Fucito and Lester Hodges. The concert was under the local management of I. E. Suckling.

Another artist who received an exceptionally fine welcome was Mischa Elman. Massey Hall was not only packed to capacity but there was an overflow audience on the stage. The applause was generous and a number of encores were given. His accompaniments were well played by Josef Bonime.

An unusual recital was given in Massey Hall by the Violin Master School of the Hambourg Conservatory of which Henri Czaplinski is the head. There was an attendance of over 2000, and seven solo violinists were heard—Cecil Figelski, Harry Milligan, S. K. Jaspán, John Langley, Eileen Ferguson Graham, Marjorie Stevens, Clarence Causton. The conductors were Boris Hambourg and Henri Czaplinski. It was announced that the gold medal donated by Mr. Czaplinski, to be known as the Catherine Hambourg Memorial Medal, had been awarded to Cecil Figelski.

The Toronto Daily Star has resumed its series of free music concerts, and they are being largely attended.

WILLIAM J. BRYANS.

OKLAHOMA CITY, OKLA.—The Ladies' Music Club opened its season recently with a musical registration tea at the Hucks Hotel. Mrs. J. F. Metcalf, Marion Burton, Mrs. Earl Vir Den and Ellie Veach Baumgartner took part in the program; and Mrs. Charles B. Ames, president, spoke on the year's work. Nina P. Gill was in charge of the opening program of the Junior MacDowell Club given in the studio of Hyla Long by Erma Voiers, Albert Kirkpatrick, Louise Kinkead, Emily Hess, Elizabeth Moore, Elizabeth Stumpff and F. Overton Colbert.

WASHINGTON, D. C.—Paul Tchernikoff, ballet-master of the Washington Opera Company, gave an interesting program in his studio, assisted by his pupil, Elizabeth Gardner.

SEDALIA, MO.—The Helen G. Steele Music Club opened its year with a concert given by the new members, who were welcomed in an address by the club president, Mrs. E. F. Yancey. Those who took part in the recital were: Mrs. Julian Bagby, Natalie Miller Smith, Helen Archias, Noadine Brashear, Lillian McLachlin, Martha Malone, Helen Parsons, Loretta Schowengerdt, Marguerite Cooper and Mrs. Fred Ross. William Dulaney Steele, husband of the late Helen G. Steele, founder of the club, followed his usual custom of sending flowers to the first meeting.

United States Marine Band Visits Portland, Me.

PORTLAND, ME., Nov. 11.—The United States Marine Band was cordially welcomed in concert on the afternoon of Oct. 23, and again in the evening, at City

Hall. William H. Santelmann conducted the first, and Taylor Branson the second part of the program. Solos were played by Robert E. Clark, trombone, and Arthur S. Whitcomb, cornet. The concerts were under the local management of James H. Murren.

FRED LINCOLN HILL.

ORCHESTRA IN INDIANAPOLIS

Cincinnati Symphony Plays With Albert Spalding—Sousa's Band Heard

INDIANAPOLIS, IND., Nov. 11.—The Cincinnati Symphony, under Fritz Reiner, opened the season at the Murat Theater on Oct. 30 under the auspices of the Ona B. Talbot Fine Arts Association. The program included works of Beethoven and Wagner, and Brahms' Concerto for violin played by Albert Spalding, who added an encore number.

Sousa's Band was heard at Cadle Tabernacle on Oct. 25 with the following assisting artists: Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist.

PAULINE SCHELLSCHMIDT.

ST. JOHN, N. B., HEARS DUPRE

Glee Club Organized by Members of Anglican Church

ST. JOHN, N. B., Nov. 11.—Marcel Dupré, organist in Notre Dame Cathedral, Paris, played in St. John and Halifax on Oct. 27 and 28. In St. John he played in Centenary Methodist Church.

The Orpheus Glee Club has been organized in St. John, by members of St. John's Anglican Church. Oratorios will be sung during the winter in the Church hall and elsewhere. W. J. McNULTY.

Philpitt to Present Artists in Florida

JACKSONVILLE, FLA., Nov. 11.—S. Ernest Philpitt, of the Philpitt Music Company, announces the following attractions: Jan. 19, Rachmaninoff; Jan. 26, Ernestine Schumann Heink, and Jan. 27, Geraldine Farrar. The concerts are to be given at the Duval County Armory. The three artists are to be heard under the same management at Tampa and Miami, Fla. WILLIAM MEYER.

WICHITA, KAN.—At the October meeting of the Musical Art Society, held in the Guild Room of St. John's Church, the program included a talk by Rev. E. E. Stauffer of St. Paul's Lutheran Church on "The Relation of the Musician to the Community." Tenor solos were given by Roy Campbell, director of the Central Christian Church Choir, and piano numbers by Velma Snyder. A program of piano music was presented recently by pupils of the Wichita College of Music. The performers were: Virginia Collins, Krelia McChesney, Margaret Nicholls, Cliffe Crews, Mrs. C. C. Cotton, Sallie Lahey, Helen Burch, Alethia Phenneger, Bernice Burney, Lillian Pizinger, Dora Kullman and Eunice Hobson.

ALBANY, N. Y.—The music programs given at the convention of the State Congress of Mothers at Albany recently were arranged by Mrs. Richard Phillips, chairman of the music committee. The following soloists were heard: Grace Held, Clara Chapman and Mrs. Phillips, sopranos; Mrs. Carl Haefner, contralto; John Dick, baritone; Regina Held, violinist, and Eleanor Van Doren, Peggy Osterhout and Jean Gillespie, pianists. The accompanists were Mrs. Byron Child, Mrs. DeWitt Ogsbury, Harry Alan Russell and Mrs. Ralph Winslow. Thomas F. O'Neil, violinist, was the soloist at the meeting of the Albany Community Chorus at Chancellor's Hall, with Joseph F. Dwyer at the piano. The Aida Instrumental Quartet of New York presented a musical program at the First Methodist Church.

ALBANY, N. Y.—In a program arranged by Elizabeth Kleist and Mrs. Walter L. Hutchins, and given at the Historical Society's building, solos were contributed by Phemis Paul and Mrs. George J. Perkins, sopranos; Mrs. F. Goodwin George, contralto; Mrs. Peter Schmidt, violinist; and Jeannette Vanderheyden, Mary Hoeflich and Elizabeth Kleist, pianists. A trio comprising Mrs. Perkins, Mrs. George, and Mrs. G. Ernest Fisher was also heard. The accompanists were Mrs. George D. Elwell, Esther D. Kenneston and Lydia F. Stevens.

DETROIT SYMPHONY OPENS LANSING CONCERT COURSE

Teachers' Association Elects Officers and Plans Student Events—Faculty Series

LANSING, MICH., Nov. 11.—The Detroit Symphony, under the leadership of its assistant conductor, Victor Kolar, opened the Philharmonic Course at Prudden Auditorium on Tuesday evening. A popular program was accorded tremendous applause. Ilya Schkolnik, concertmaster, played the violin solo with harp accompaniment in the Handel Largo.

The Lansing Music Teachers' Association will again be active this season, under the leadership of James Tillitson, newly-elected president. Florence Birdsall, violinist, is vice-president; Clyde Sevreance, violinist, secretary, and Belle Garendor Bergmann, soprano, treasurer. A special meeting will be called to formulate plans for joint programs by pupils of association members.

A series of faculty concerts has been arranged for Sunday afternoons at Plymouth Congregational Church. Ora Lathard, cellist, and Otis Patton, head of the voice department, Lansing Conservatory of Music, will be heard in the first program. THERESA SHIER.

SAN ANTONIO, TEX.—The Tuesday Musical Club Round Table opened its season with a luncheon, at which the following student members contributed a program: Josephine Horner, Bluma Rappaport, Willetta Mae Clarke, Ruth Herbst, Ethel Crider, Kathryn Ball, and Delphi Powell, four-year-old violin pupil of Mabelle New Williams. Musical topics were discussed by Mrs. A. M. Fischer, Mrs. James Chalkley, Mildred Duggan, Bessie Guinn, Mrs. T. H. Flannery and Alice Simpson. Mrs. Alfred Duerler presided, in the absence of the president, Mrs. Eli Hertzberg.

Mrs. John A. Drake of New York gave an informal tea at her home recently at which a program was given by Anton George Bilotti, pianist, and Paul Langer, former cellist of the Royal Serbian Orchestra, and at one time instructor to the King of Montenegro. Mr. Bilotti played a number of his own compositions, and Mr. Langer was also heard in interesting solos, using a Francesco Ruggieri instrument said to be more than 200 years old. Mr. Bilotti, who was born in New York, studied in Naples.

Sigmund Spaeth has been booked for a number of lectures before Rotary Clubs, Chambers of Commerce and conservatories during the season. Dr. Spaeth has lately gone under the management of the Metropolitan Musical Bureau.

Henry F. Seibert, organist and choir-master of Lutheran Church of the Holy Trinity, New York, conducted a musical service at the church on the afternoon of Nov. 5. The choir had the assistance of Christiana Kriens, violinist; Vera Curtis, soprano; Margaret Huston, soprano; Mabel Cheney, contralto; Bruce Benjamin, tenor, and Vernon Jacobson, baritone.

COLUMBUS, OHIO.—The Grace Hamilton Morrey School presented students in recital recently. The heads of the departments—Grace Hamilton Morrey, piano; Margaret Parry Hast, voice, and Vera Watson Downing, violin—were heard in recital on the occasion of a visit to the school by Daisy Jean, Belgian cellist and harpist. Marguerite Manley Seidel, a pupil of Ethel Leginska, has engaged Louis Waldemar Sprague, composer and pianist, to conduct classes at her studio in composition and analysis. Alice B. Turner presented six young singers in the first of a series of six recitals in her studio. Marguerite Heer Oman was the accompanist. Goldie Mede has been engaged by Capital University as assistant to H. Dana Strother, director and teacher of violin. Maud Cockins has resumed her violin teaching after a summer in Carolina. Lucille Pollard Nelles has reopened her studio after a summer in Colorado. Marie Donovan, teacher of singing, has resumed her classes.

FLEMINGTON, N. J.—Norman Landis, choir-master of the Presbyterian Church, gave a recital for the Women's Club recently. His program included a sonata of his own, played for the first time and dedicated to Elias Vosseller, organist at the church many years ago.

Boston Greet San Carlo Singers

Fortune Gallo's Company Presents Interesting Répertoire in First Half of Two Week's Season—Operas Find Music Lovers Responsive and Large Audiences Are the Rule

By HENRY LEVINE

BOSTON, Nov. 13.—The San Carlo Opera Company opened a two weeks' season at the Boston Opera House, on Monday evening, Nov. 6. The fall visit of Fortune Gallo's company has come to be looked upon as a regular part of Boston's music calendar. The attendance during the week was gratifyingly large, several of the performances being sold out. The company maintained the praiseworthy standards established in its previous visits.

The opening opera, "Aida," attracted a notable audience. Marie Rappold, as *Aida*, gave a dramatic portrayal of the part, and sang brilliantly. Eleonora Cisineros as *Amneris* was vocally and histrionically very effective. Manuel Salazar gave a routine performance of *Radames*. Mario Valle, as *Amonasro*, dominated the "Nile Scene" with his realistic acting and vocal skill. Lesser rôles were dependably sung by Natale Carvi as *The King*, Pietro de Biasi as *Ramfis*, Francesco Curci as the *Messenger*, Anita Klinova as the *Priestess*. The chorus sang with commendable precision. Incidental dances were performed by Stasia Ledowa and ballet. The conducting of Carlo Peroni was distinguished for its fire, rhythmic ease, and fitting sense of tempi.

"Rigoletto" was given on Tuesday evening. Gennaro Barra as the *Duke*, sang agreeably. Richard Bonelli gave a vivid portrayal of the colorful rôle of *Rigoletto*. Josephine Lucchese sang *Gilda* with marked success. She possesses a beautiful coloratura voice and employs it with regard for artistic values. Mr. De Biasi, as *Sparafucile*, Stella de Mette as *Maddalena*, Mr. Cervi as *Monterone*, Antonio Canova as the *Conte di Ceprano*, Frances Morosini as the *Contessa di Ceprano*, Mr. Curci as *Borsa*, and Alice Homer as the *Page*, gave adequate presentations of their respective parts. Aldo Franchetti conducted tastefully.

"Tales of Hoffmann" was the Wednesday matinée bill. Miss Lucchese sang *Olympia* skilfully, and gave a comely presentation of *Antonia*. Romeo Boscacci conveyed the romantic nature of *Hoffmann* and sang dependably. *Giuliette* was sung by Sofia Charlebois, *Nicolaus* by Miss de Mette, the *Voice* by Frances Morosini, *Spalanzi* and *Crespel* by Mr. Cervi, *Nathanael* by Miss Klinova, *Luther* and *Schlemil* by Mario Novelli, *Coppelius* and *Dappertutto* by Mr. Valle, *Miracle* by Mr. De Biasi, *Cochennille* and *Franz* by Mr. Curci. Mr. Peroni conducted.

"Tosca" was brilliantly performed on Wednesday evening. Anna Fitzu gave

a stirring vocal and dramatic performance of the title rôle. Mr. Valle was a vindictive *Scarpia*; his deep and resonant baritone is one of the outstanding male voices of the company. Manuel Salazar's *Cavaradossi* was adequate. Minor rôles were capably sung by Mr. De Biasi as *Angelotti*, Mr. Cervi as a *Sacristan*, Mr. Curci as *Spoletta*, Mario Novelli as *Scharrone*, Pietro Canova as the *Jailer*, and Miss Klinova as a *Shepherd Boy*. Mr. Peroni again conducted.

A Japanese "Butterfly"

The skilful singing and fine acting of Tamaki Miura were the outstanding features of the "Madama Butterfly" performance on Thursday evening. Miss Klinova was dependable as *Suzuki*; Mr. Barra, as the philandering *Pinkerton*, was effective; Richard Bonelli's deep baritone voice of rich quality passed not unnoticed in the portrayal of *Sharpless*; Mr. Cervi sang and acted well the part of *Goro*; ever dependable Mr. Cervi was the stupid and amorous *Yamadoro*; and Mr. De Biasi was the *Bonze*. Mr. Franchetti conducted.

The guest artist for the performance of "Carmen" was Ester Ferrabini, who repeated the success she achieved last year in the portrayal of the title rôle. She was greeted demonstratively by her Boston friends and was the recipient of many floral tributes. Mr. Valle made an excellent *Escamillo*, and Amador Famadas an agreeable *Don Jose*. Mr. De Biasi as *Zuniga*, and Mr. Curci as *Morales*, were adequate. Mme. Charlebois gave a wistful portrayal of *Micaela*. Misses Klinova and Morosini were capable as *Frasquita* and *Mercedes*, respectively. Mr. Peroni conducted with his wonted excellence.

"Faust" was performed on the Saturday matinée. Henri Scott as *Mephistopheles*, and Mr. Bonelli, as *Valentine*, dominated the performance with their histrionic realism and commendable vocal attributes. Mr. Boscacci as *Faust*, Mme. Charlebois as *Marguerite*, Miss Klinova as *Siebel*, William Giuliani as *Wagner*, and Miss Morosini as *Martha*, sang their respective parts with routine skill.

"Gioconda" formed the bill on Saturday evening. Marie Rappold gave her customary brilliant performance, both vocally and histrionically. Mr. Barra sang *Enzo* creditably; Miss de Mette sang *Laura* impressively. Adequate performances of the secondary rôles were given by Mr. De Biasi as *Alvise*, Miss Klinova as *La Cieca*, Vincent Ballester as *Barnaba*, Mr. Cervi as *Zuane*, Mr. Giuliani as *Un Cantore*, and Mr. Curci as *Isepo*. Mr. Peroni was a capable conductor.

VISITORS SWELL MUSIC CALENDAR

Sophie Braslau, De Gogorza, McCormack Heard—Irish Band Plays

By Henry Levine

BOSTON, Nov. 13.—Sophie Braslau, contralto, and Emilio de Gogorza, baritone, appeared at Symphony Hall on Sunday afternoon, Nov. 5, in the second of the Steinert series of five concerts. Miss Braslau sang seventeenth century songs, a group of four songs by Schubert, and a group of songs in English. Mr. de Gogorza also sang seventeenth century airs, three songs by Griffes and French and Spanish songs. To her numbers Miss Braslau brought a luxurious contralto voice of unusual depth and sonority. More than on previous occasions she sought primarily to convey the dramatic significance of many of her songs, employing effective pauses and sharply contrasting dynamics to achieve her purposes. Mr. de Gogorza was at all times the high polished singer, adept in the subtleties of song. His interpretations were object lessons in intensity achieved without loss of poise, and in dramatic portrayals accomplished without sacrifice of tonal beauty. Ethel Cave-Cole, for Miss Braslau, and Helen M. Winslow,

for Mr. de Gogorza, were excellent accompanists.

John McCormack gave his second Boston concert at Symphony Hall on Friday evening, Nov. 10. As usual, the auditorium was filled to overflowing. Part of his program was devoted to old Italian airs by Peri, Lotti and Giordani, which he vivified with his spontaneity, intensity and artistry. Dramatically effective were César Franck's "La Procession," Zandonai's "La Serenata," Arthur Foote's "Song of the Mill" (performed for the first time), and Hugo Wolf's "Wo Find Ich Trost," sung in German. The last was incidentally the first German song which Mr. McCormack has sung in his Boston concerts. Besides his inimitable Irish folk-songs, Mr. McCormack sang songs in English by Watts, Stanford, Osgood and Sullivan. Albert W. Snow played the organ part in Arthur Sullivan's "Lost Chord." Rudolph Bocho presented two groups of violin solos, and

Edwin Schneider accompanied with his usual excellence.

The People's Symphony, conducted by Emil Mollenhauer, gave its third concert of the season at the St. James Theater, on the same afternoon. Carmela Ippolito, violinist, was the assisting soloist. The orchestral program consisted of Chabrier's Overture to "Gwendoline," the Schumann Symphony in D Minor, and Svendsen's "Kronungs Marsch," which the orchestra performed with the seasoned assurance that is characteristic of its work this year. Miss Ippolito made her third appearance in as many seasons with the orchestra, playing on this occasion Bruch's G Minor Concerto. Her performance revealed her as a violinist of signal distinction. Her tone has depth and purity, her bowing is flexible and authoritative, and her sense of musical style is noteworthy for its tastefulness. Despite her youth she has already achieved marked success. Her present capacities augur well for a brilliant future.

The Irish Regiment Band of Toronto, conducted by Lieut. J. Andrews Wiggins, played at Symphony Hall on Sunday evening, Nov. 5. The assisting soloists were Beatrice O'Leary, soprano; Pipe-Major John Trenholme, William To and R. E. Everson, cornetists. The band played the "Lily of Killarney" overture by Benedict; a Suite of "Irish Pictures" by Ansell; a "Grand Review of Ancient and Modern Irish Music," including songs of the sixteenth century to the present day, specially arranged by Hughes; a descriptive idyll, "The Warbler's Serenade," by Perry; "The Racket at Gilligan," and Arthur Sullivan's "The Emerald Isle." With native zeal and skill in effective band performance, conductor and musicians stirred enthusiasm with their picturesque portrayals of the descriptive Irish music.

Moshe Paranov gave a piano recital at Jordan Hall on Friday evening, Nov. 10, playing compositions by Bach, Schumann, Couperin, Chopin, Debussy, Moussorgsky, Scriabine, Rachmaninoff, Goossens, Ducas, Ravel and Liszt. Mr. Paranov's performance disclosed a pianist of highly individual traits. Especially marked was his sensitiveness to tonal color. He disclosed an uncommon delicacy and refinement of touch. Likewise noteworthy were his grasp of melodic line, his carving of phrases in clear relief, and of his sense of lyric beauty. But while the poetic aspects of his playing were chiefly arresting, the technical and bravura feats accomplished were also worthy of note.

New York Philharmonic at Worcester

WORCESTER, MASS., Nov. 11.—Fully 1500 lovers of music signified delighted approval of the symphonic treat given in Mechanics Hall last evening by the New York Philharmonic Orchestra under Josef Stransky. The concert was the second in the Steinert series. Alexander Siloti, as soloist, gave a fine performance of "The Wanderer" of Schubert-Liszt. The audience was in a happy mood from the opening of the first movement of the Beethoven Symphony, No. 7, to the final notes of Wagner's "The Ride of the Valkyries." The orchestra also presented Liszt's "Tasso" and "Sounds of the Forest," from "Siegfried," and the "Prize Song," from "Meistersinger."

TYRA L. FULLER.

BOSTON.—The Massachusetts Federation of Music Clubs' contest for young musicians will be held in Steinert Hall on a date between Feb. 15 and March 30. This test is preliminary to the Biennial contest of the National Federation of Music Clubs to be held in Asheville, N. C., in June.

BOSTON, Nov. 11.—Etta Bradley, soprano, whose artistic career is being guided by Theodore Schroeder, filled many successful engagements during the past season, and the present season is winning her many new engagements and re-appearances. She is planning recitals in Boston and New York this winter.

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—THIS IS
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"Norman Johnston, baritone, gave a song recital yesterday afternoon in Aeolian Hall. This newcomer revealed some merits which may commend him to the consideration of observant music lovers. He sang songs of varying sentiments and styles with intelligence and with a finish which proved that he had studied each lyric carefully. His phrasing and shading were good. His tone production was generally free, and in the delivery of head tones he showed the kind of skill that many singers seek but fail to find."—Nov. 8, 1922.

International Tribute to Be Paid to Man Who Developed Player-Piano

Henry Barnes Tremaine, President of Aeolian Company, to Be Honored in Many Countries for His Work in Opening Up New Realm in Music—Special Week of Commemoration Will Mark His Thirty-fifth Year with Company and Twenty-fifth as President

THE dedication of a week of music, to be known as International Tribute Week, to Henry Barnes Tremaine, President of the Aeolian Company, brings into prominence for the first time the identity of the man who has opened up a new realm of music. During the week of Nov. 20 all music loving countries will unite to honor Mr. Tremaine, who, thirty-five years ago, saw a sound idea in a crude reed instrument and through his vision and perseverance carried it through many stages of development until to-day, as the player-piano, it is a universal means for contact with music.

A number of artists and patrons of music, who have long known and understood Mr. Tremaine's achievements in the field of music, have formed themselves into a committee of 100 to recognize him publicly as the leader of a new phase of musical progress, characterized by the ability to produce musical tone without recourse to the highly trained nerves and muscles of a small minority.

The week of Nov. 20 has been selected because during that time will occur Mr. Tremaine's thirty-fifth anniversary with the Aeolian Company and his twenty-fifth as its president.

Never before in the history of music has a musical event of equal magnitude or significance been attempted. England, Japan, Spain, France, Canada, the Argentine and Mexico are some of the countries which will co-operate with the United States in honoring the man who is devoting his life to increasing human enjoyment through his idea.

International Tribute Week will open with a world-wide concert on Monday, and during the week there will be daily concerts and recitals in theaters, halls, schools and private homes throughout the world. Special programs have been prepared in conjunction with leading musical authorities in the United States and have been suggested to local committees.

Among the outstanding events in New York City will be a series of recitals and an exhibition of historic musical instruments in Aeolian Hall. The exhibition will trace each step of the growth of the Duo-Art piano from the first use of a string to produce a musical tone to its present form. The collection has been gathered from many sources and will be one of the most complete ever assembled. Among the instruments will be the musical bow of prehistoric times, the first rude effort toward musical expression; the monochord, which followed it, also a product of prehistoric days; the psalter of Biblical times; the dulcimer, the virginal and spinet, the clavichord and harpsichord, from which came later the pianoforte; then the organette, from which grew the orchestral, the highest type of Aeolian, from which the Aeolian Company takes its name. The Aeolian pipe organ, the first pipe organ to embody the roll-playing principle, brings the collection up to fairly modern times. The pianola attachment takes it a step further; the pianola-piano containing the roll apparatus is the next logical development. The piano was gradually dropped and the term pianola, coined by Mr. Tremaine himself, has since been adopted into the language of every civilized country to identify the highest embodiment of the player-piano idea.

The original pianola, from which the present industry has grown, will be pre-



Photo by H. H. Pierce

Henry Barnes Tremaine

sented to the Smithsonian Institute during International Tribute Week.

The calendar for the week includes:

Monday, international music day, on which concerts throughout the world will give international significance to the opening day.

Tuesday, home music day, to emphasize generally the importance of the right kind of music as an inspiration in daily life. Compositions designed to appeal to children will be played in special musicals for them. Among these have been suggested Sternberg's "The Clown," MacDowell's "Brer Rabbit," Maeterlinck's "The Bluebird," Schumann's "Album for the Young," Grieg's "Peer Gynt Suite" and many others.

Wednesday, Paderewski day, in recognition of Paderewski's reappearance on the concert stage in New York. At 3 o'clock in the afternoon, when he will play in person in Carnegie Hall, his "Minuet" will be played the world over. Millions of persons will be able to listen to Paderewski's own performance by means of the Duo-Art for which he records.

Thursday, Duo-Art day, on which first place will be given in world-wide concert programs to the instrument which embodies Mr. Tremaine's original idea in its highest form. On this day also will be announced the winner of prize essay contests which have been conducted in the schools for the best 1000-word composition on the relation of the Duo-Art to music in the home. Duo-Art concerts will be held in many high schools.

Friday, great masters' day, on which the works of the greatest composers and interpreters of all times will form the basis for music events.

Saturday, the closing day, which will be given over to community celebrations of local music and musicians through festivals and pageants.

Heads of music departments in schools and colleges throughout the United States and great teachers of music in leading institutions of Europe have expressed a desire to help make International Tribute Week a success. Sir Alexander Mackenzie, principal of the Royal Academy of Music in London; Sir Hugh Allen, principal of Royal College of Music in London; Alfred Cortot and Isidor Philipp of the Paris Conservatory, Professor Edward Dickinson of Oberlin and Professor Walter R. Spalding of Harvard are among the musical educators who are members of the committee.

Other members of the group in this country include Walter Damrosch, Ignace Paderewski, Josef Hofmann, Harold Bauer, Rudolph Ganz, Percy Grainger, Leopold Stokowski, conductor of the Philadelphia Orchestra; Pierre Monteux, conductor of the Boston Symphony; United States Senator William M. Calder of New York, Mrs. Charles H. Ditson, Frederick Steinway, Melville E. Stone and Norman Hapgood. Cecile Chaminade, Ethel Leginska, Vladimir de Pachmann, Cyril Scott, Eugene Goossens and Sir Landon Ronald are among the members of the European branch of the committee.

LIMA'S NEW CHOIR BUSY PREPARING FOR SPRING

Daniel Protheroe Sings Baritone Role in His Cantata—Visit of Ukrainians

LIMA, OHIO, Nov. 11.—Lima's new Women's Chorus is being gradually molded into shape by its conductor, Millie Sonntag Urfer. Percy Rector Stephens of New York, who accepted Mrs. Urfer's invitation to conduct the initial concert to be given in the spring, has just forwarded the complete program of works, some of which are in manuscript. The new chorus will include fifty of the finest female voices in northwestern Ohio.

Daniel Protheroe, the Welsh adjudicator of Chicago, recently sang the baritone part in a performance here of his cantata, "Eastertide," sung by a chorus of 100, selected from the choir of Trinity Methodist Episcopal Church and the Welsh choirs of Gomer and Venedocia. The other soloists were Anna Roberts Davis, soprano; Effie Hunt, contralto, and J. Alfred Breese, tenor. C. A. Richmond was at the organ and Margaret Jones at the piano. The performance was conducted by Mark Evans.

Because of some important changes contemplated in the incorporation of the Arts Club of Lima, no official announce-

ments have yet been made concerning this enterprise of musical Lima, headed by Rhea Watson Cable, beyond the fact that a building will be secured as the home of the organization.

The Ukrainian National Chorus scored heavily with a small audience recently. Although complimentary to Lima's generously recognized musical intelligence, that the visit nevertheless was ill-advised was proved by the meager attendance. Lima, the only city visited on tour by this organization not of the metropolitan class, has no Russian community nor distinctively foreign quarter characteristic of all the larger manufacturing cities. Bluffton, village college community on the northwest, sent 150 auditors.

The program presented by the Women's Music Club recently proved one of the most effective given by the club. Famous poems that have been utilized by great composers were presented, with introductory remarks by Mrs. W. A. Campbell. Musicians taking part included Josephine Sherwood Mehaffey, Mrs. Andrew Dimond, Mrs. E. A. Siferd, Irene Harruff Klinger, Mrs. Harry Macdonald, Mrs. J. E. Dexter, Mrs. R. O. Woods, Mrs. Paul Timmerman, Mrs. P. J. Hobart, Leona Feltz and James Allen Grubb, tenor.

H. EUGENE HALL.

MOBILE'S SEASON BEGINS

Club Members Present Programs and Junior League is Formed

MOBILE, ALA., Nov. 4.—At the first concert of the Music Study Club on Oct. 31 at Christ Church Chapter House Miss Vickers, Miss Brown, Mrs. Lundy, Mrs. Lynch, Miss Goldsby, Mrs. Nestor, Miss Quarles and Mrs. Wright sang; Mrs. Wakefield, Miss Potter and Mrs. Crosby gave piano solos; Mrs. Simon and Miss Schwaemmle played the violin; Miss Kirkbride, Mrs. Murry and Mrs. Crosby furnished the accompaniments, and Mrs. Edgar supplied the program notes.

The Chopin Club gave its first concert on Nov. 1 at Reynolds Music Hall with Mrs. Leftwich presiding. Mrs. Schock, Mrs. Moulton and Miss Perkins were heard in piano numbers; Miss McCurran, Mrs. Scheurode, Mrs. Leftwich, Mrs. McMillan and Mrs. Kern in vocal numbers; Mrs. Horn was heard in violin solos, and Mrs. Kling, Miss Stirling and Mrs. Mouton played the accompaniments.

The Mobile Choral Club met for the first time on Oct. 2 in the Y. M. C. A. tea room. The chorus will comprise from thirty-five to fifty members this year. Herbert Bruner is president; P. J. Colvin conductor; Kittiebell Stirling, accompanist, and F. J. Dillon, secretary-treasurer.

A Junior Music Lovers' League has been formed which may engage artists this season.

MRS. I. FRIED.

Greensboro Hears "Impresario"

GREENSBORO, N. C., Oct. 28.—William Wade Hinshaw's production of Mozart's "Impresario," with Percy Hemus in the title-role, was given on Oct. 17 under the auspices of the State College for Women. Lottice Howell was a newcomer to the cast, which included Hazel Huntington, Gladys Craven, Thomas McGranahan and Francis Tyler. The performance was witnessed by an audience estimated at 1500 persons.

Ruth Jones Plays in Lexington

LEXINGTON, KY., Oct. 28.—Ruth Jones of Louisville, violinist, was warmly greeted in a recital in the chapel of the University of Kentucky on Oct. 10. Miss Jones, who is a pupil of Auer, played artistically and with pure, resonant tone Bruch's D Minor Concerto, the Préludium and Allegro by Pugnani-Kreisler and other numbers, with Mrs. Newton Crawford at the piano.

MARY CAMPBELL SCOTT.

Fort Pierce Municipality Makes Appropriation for Band Music

FORT PIERCE, FLA., Oct. 21.—The City Council has come forward with \$1,200 for the Fort Pierce Band, which will give concerts during the season from December until April.

JACKSONVILLE, FLA.—Espicea Ross, thirteen-year-old pupil of Mrs. John Calvin Wells, played Mendelssohn's First Concerto with an orchestra conducted by Henry Cornely as the chief feature in a concert at the Riverside Avenue Christian Church. She was enthusiastically recalled and played Liszt's "Rigoletto" Fantasia. The young pianist is a daughter of Rev. and Mrs. Charles W. Ross.

"IMPRESARIO" IN ATHENS

Marie Tiffany Heard in Recital—State Clubs Meet

ATHENS, GA., Nov. 4.—Mozart's "Impresario" with Percy Hemus, Francis Tyler, Thomas McGranahan, Hazel Huntington, Lottice Howell and Gladys Craven in the cast was presented by William Wade Hinshaw on Oct. 21.

Marie Tiffany, soprano of the Metropolitan, displayed excellent qualities in her second recital at Lucy Cobb Institute on Oct. 19.

Louise Rostand, mezzo-contralto, teacher at Lucy Cobb Institute, sang a group of songs at the meeting of the State Federation of Music Clubs in this city on Oct. 12. She was accompanied by Harriet May Crenshaw. Margaret Morris, a young girl from the American Conservatory in Chicago, was heard in piano and violin numbers in the Seney Stovall Chapel recently, playing both instruments equally well. Frances Bond accompanied her in her violin numbers, and Harriet May Crenshaw in the first movement of Saint-Saëns' Concerto in G Minor.

ORCHESTRA FOR ROANOKE

Nucleus of Twenty Begins Work—Two Sousa Concerts

ROANOKE, VA., Nov. 11.—A great deal of interest and enthusiasm are being shown in the organization of a symphony orchestra for Roanoke. The first meeting was held in October, at which twenty instruments were represented. M. F. Holroyd of Roanoke, violinist, will assume the leadership, and Secretary Creighton of the Y. M. C. A. has tendered the use of the auditorium for rehearsals. The plan is to develop first the string and woodwind sections, adding the brass necessary to balance properly the other instruments.

Two fine programs were given recently at the City Auditorium by John Philip Sousa and his band. Assisting artists were Marjorie Moody, soprano, and Caroline Thomas, violinist.

Nevin and Milligan Give Program in Rome, Ga.

ROME, GA., Oct. 28.—Olive Nevin, soprano, and Harold Milligan, composer-pianist, were heard by a large audience in their program, "Three Centuries of American Song," on Oct. 18. This was the first number in the artists' series sponsored by the Rome Musical Association.

Marie Tiffany Opens Atlanta Series

ATLANTA, Oct. 21.—Marie Tiffany, soprano of the Metropolitan Opera, gave the first concert in the Fine Arts Club Series on Oct. 17 and was given a cordial reception. The following day she sang for the Atlanta Junior Music Club and proved to be a very interesting singer of children's songs. The second number in the Fine Arts series will be given by Mildred Delma, soprano, on Nov. 6.

Prof. M. V. DURMASHKIN

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New York's Round of Concerts and Recitals

[Continued from page 4]

Last week, presenting a program which included works of Beethoven, Schubert, Brahms, Rachmaninoff and others, besides a group of her native folk-songs. The Beethoven numbers, "Freudvoll und Leidvoll" and "Die Ehre Gottes," especially the latter, require a broader style than that of Miss Prochazka, and Schubert has written more interesting songs than "Die Sterne" and "Die Kranze," though these two were, in the matter of performance, among the best that the singer gave. The folk-songs were good examples of their particular genre and were sung with spirit. Miss Prochazka's voice is one of considerable beauty, especially in the middle of the scale. She has, however, the unfortunate habit of carrying her medium register too far up, which results in constriction which in turn results in deflection from pitch as well as impairment of tone quality. The singer has, however, that most valuable asset on the concert platform, charm of manner, and this, together with obvious musicianship and intelligence in the matter of grasping the meaning of her song, makes her a recitalist of more than usual interest. Blair Neale was at the piano. J. A. H.

Clara Clemens, Nov. 7

With Walter Golde at the piano to supply accompaniments of quality, Clara Clemens gave a song recital in the Town Hall Tuesday evening which possessed the individual characteristics noted of her previous recitals in the Metropolitan. Her program was one of much solid, and some stolid, material. It was sung with intellectual grasp and insight. There was style in all she undertook, whether it was music by Bach, Mozart, Beethoven, Loewe, Reger, Pfitzner, Respighi or Grieg. Her breath management was admirable and some soft tones were of very pretty quality. But the voice was not always tractable and the tone tended both toward hollowness and a tremolo. A "Wiegenlied" by Reger was the most successful number of a group devoted to that composer, Pfitzner and Strauss, and the now almost inevitable "Nebbie" of Respighi had a place of saliency in an Italian group which also included an arrangement by Kurt Schindler of Pedrell's "La Gaita Allegra." O. T.

Elsie Raymond, Nov. 7

"Ritorna Vincitor" from "Aida," "Vissi d'Arte" from "Tosca," "Mon coeur s'ouvre à ta voix" from "Samson et Dalila" and the Lullaby from "Jocelyn" had a place with Giordano's "Caro Mio Ben," Hahn's "L'Heure Exquise," Bohm's "Still wie die Nacht," Harriet Ware's "Stars" and Del-Riego's "O Dry Those Tears" on the song program which Elsie Raymond, soprano, gave in Carnegie Hall Tuesday evening. She was liberally applauded and received many flowers. Alessandro Scuri played her accompaniments. B. B.

May Korb, Nov. 8

May Korb, coloratura soprano, who was heard at the Stadium during the summer, gave her first New York recital in Aeolian Hall on Wednesday afternoon of last week. Miss Korb's first group began with Beethoven's "Andenken" and ended with the aria of "Costanze" from Mozart's "Die Entführung," the second included songs by Schubert, Brahms, Ries and Mendelssohn; the third, more or less modern French numbers, and the fourth, songs in English.

Though as yet immature as an artist, Miss Korb's singing is of unusual charm. The voice "lies high," as singers say, and the quality is fresh and girlish. Its production is, in the main, good, though a slight cloudiness in the upper register impaired the quality to a slight extent. At the beginning of the recital the singer's diction was not altogether clear, but as she worked into her program it became excellent. The high spots were Haydn's "Mermaid Song," Ries' "Es Muss Was Wunderbares Sein," this last most delightfully sung, and LaForge's "To a Messenger." The "Entführung" aria was slightly beyond the present abilities of Miss Korb and the altitudinous passages of cruel difficulty were slightly below the standard of the rest of her singing, but from a point of view of personal charm, musicianship and com-

prehension of what it is all about, Miss Korb apparently possesses all the essentials. What the singer lacks at present will undoubtedly come with maturer experience. Coenraad Bos was at the piano. J. A. H.

Mischa Levitzki, Nov. 8

After an absence of a year from the concert halls of New York, Mischa Levitzki, pianist, made his reappearance in Carnegie Hall on the evening of Nov. 8. Mr. Levitzki chose his program, for the most part, with cleverness, and hence was completely in his element throughout. The Bach Chromatic Fantasie and Fugue, which opened his list, was done with finesse, if with a trifle less of breadth than one expects in the work. The Sgambati arrangement of Gluck's delightful air from "Orpheus," which followed, was of exquisite beauty. Schumann's Symphonic Variations, apparently inescapable at recitals at present, were interesting in spots. Pieces by Ravel and Debussy had the vague illusive atmosphere which one associates with these composers. It was, however, in five Chopin numbers that Mr. Levitzki did playing that made the heart glad. He seemed to have realized the virile side of the emotional Pole and played with a crispness and clarity not often equaled. The "Butterfly" Etude had to be repeated and a Valse added as encore. The final group was composed of two pieces by the artist himself, an Etude not of any prepossessing quality, and a Valse of considerable charm, which the audience re-demanded. Liszt's Twelfth Rhapsody ended the program, and was beautiful in tone even in its moments of bombast. J. A. H.

Charles M. Courboin, Nov. 8

At his fifth recital, on Wednesday of last week in the Wanamaker Auditorium, Mr. Courboin presented another interesting program. Beginning, as usual, with Bach—this time the Fantasie and Fugue in G Minor, one of the mightiest of all organ works—it continued with a movement from the seventh and last sonata of Guilman, Intermezzo by Widor, Variations and Fugue by William Berwald—who is Professor of Music at Syracuse University—Scherzo Cantabile by Lefebure-Wély, the "Liebestod" from "Tristan und Isolde," and finally the Toccata from Widor's Fifth Symphony. Mr. Courboin presented the numbers with his usual clarity of technique, musicianly understanding and skill of registration. He has become a favorite with the patrons of organ recitals, as evidenced by the large audiences at his recitals. S. D.

Abraham Haitowitsch, Nov. 8

Abraham Haitowitsch, a blind violinist well known to recital patrons, played at the Town Hall on Wednesday evening and was applauded by an audience that almost filled the auditorium. A rather conventional program betrayed good technique, particularly in the Bach Chaconne. Lalo's "Symphony Espagnole," and numbers by Valdez, Cecil Burleigh, Rimsky-Korsakoff, Kreisler and Ries were included in his program. David Sapiro accompanied the violinist. C. M.

John Charles Thomas, Nov. 9

Perhaps the program which John Charles Thomas sang in Aeolian Hall Thursday afternoon was chosen with an eye to proving the baritone's fitness for more serious opera than the musical comedies with which he was associated before he became a concert artist. At any rate it was in sharp contrast with that of his earlier recital, the Brahms, Strauss, Duparc and Moussorgsky numbers of that program giving way to "Buona Zaza" from Leoncavallo's "Zaza," "Per Mi Giunto" from Verdi's "Don Carlos" and "Eri tu" from Verdi's "Un Ballo in Maschera." It was indeed, well for Mr. Thomas' artistic standing that he gave the earlier program. There was beauty of tone in his delivery of the operatic excerpts and his production again was such as to evoke admiration, particularly in "Eri tu," but a singer who reads his words as Mr. Thomas did throughout his recital is not apt to have the true operatic abandon. There was

more that was genuinely satisfying in his delivery of songs. Beethoven's "Ich Liebe Dich" was sung with a charm that no singer, whatever his gifts, could read into "Buona Zaza." William Janashek played the baritone's accompaniments. O. T.

Margrit Werlé, Nov. 9

Cello playing of taste and refinement brought Margrit Werlé's recital in Aeolian Hall on Thursday evening to a high artistic level, for it was cello music straightforwardly and sincerely presented. Miss Werlé selected her program from among the compositions written for her instrument, steering clear of transcriptions in which so many cellists seem to delight. Beginning with the Adagio and Tempo di Minuetto from a Haydn Sonata, in which she disclosed a well-modulated tone of ample volume, she played the Concerto in A Minor, Op. 33, by Robert Volkmann; Max Bruch's arrangement of "Kol Nidrei," two numbers by Glazounoff, "Elégie" by Fauré and "Dance of the Elves" by Popper. The best playing of the evening was done in the Bruch number, in which there was expressed much warmth and color. Miss Werlé has gone far in the mastery of the technique of her instrument. She has digital dexterity and a free right arm. In addition, she adheres strictly to the pitch, and is content that her instrument remain a cello. There was occasionally, however, a slight roughness in the attack. Miss Werlé is also gifted with a fine personality, one well suited to the authority she commands in her playing. Her accompaniments were satisfactorily played by Louis Robert. H. C.

Evelione Taglione, Nov. 10

With facile technique, and a vivid appreciation of much of her music, Evelione Taglione interested a large audience in her piano recital at the Town Hall on Nov. 10. Naturally, there was some immaturity about her work, for she is only a young girl, with her hair in abundant ringlets. She has been admirably trained so far, however, and no doubt she will cultivate a broader vision than she at present can be expected to possess. One can obtain only a distorted view of the scope of art by restricting the contemplation of it to the standpoint of the modern composers. Beethoven, after all, is widely different from Debussy, though Miss Taglione paid little heed to that fact in her interpretation of Beethoven's A Flat Sonata. The exaggeration in her chord-playing sadly marred the Andante and Variations—a fault the more surprising since the pianist showed a fine grasp of the meaning of this work in her reading of the Scherzo and the Funeral March. A Debussy group was admirable, especially in the lightness of touch of "The Doll's Serenade" and "The Snow Is Dancing," and the sportive glee of "The Golliwog's Cake-Walk." Ethel Leginska, Miss Taglione's teacher, was represented by "The Gargoyles of Notre Dame" and a new Cradle Song, a pleasant fragment. Schumann's "Scenes of Childhood" were played with judgment and temperament, and there was a vivacious reading of Chopin's "Trois Ecosaisies," though here the left hand, remarkable for its development, was apt to be too assertive.

Miss Taglione has many of the qualities that make a pianist of the front rank. She was vigorously applauded, and had to give encores. P. J. N.

Chamber Ensemble, Nov. 11

The Chamber Ensemble of New York opened its second season at the residence of Mr. and Mrs. Herbert King Stockton on Saturday evening last with the first of three subscription concerts. This organization consists of Louise Llewellyn-Iarecka, soprano, and the Trio del Pulgar, three Spanish sisters, all of whom possess considerable talent. The program was both novel and interesting, made up of the Schumann Trio in D Minor, Op. 63, and a colorful "Elégie" for trio by Suk. Of these two numbers by the Pulgar Trio the latter was the better played, with more unity of design and warmth of appreciation than was displayed in parts of the more pretentious Schumann work. Mme. Iarecka contributed three groups of songs with trio accompaniment, including three "Enfantines" by Moussorgsky, "The May-Bug," "The Doll's Lullaby" and "Riding the Stick." She also sang two

of her own songs, two by Ethel Glenn Hier and one by Elliot Griffiths, the last, "Goldenhair," calling for a repetition. Mme. Iarecka is a singer of much intelligence and understanding and, like her three co-workers, possesses charm of personality. At some later date this ensemble will be heard in a public recital. S. D.

Ernest Hutcheson, Nov. 11

The modernity of Bach, "the great provincial" who wrote for his immediate needs and probably with no thought either of musical longevity or immortality, was eloquently emphasized at the recital of works of that master given by Ernest Hutcheson in Aeolian Hall Saturday afternoon, as the first of five programs devoted to the great masters of the piano. Beethoven, Schumann, Chopin and Liszt will be similarly expounded at other events of the series, with an entire program devoted to each of them.

The music chosen by Mr. Hutcheson from the treasury of Bach was not that most frequently heard in the recital round. He abjured those organ transcriptions which seldom lack a hearing. Instead, he lavished the best qualities of a discerning art upon the English Suite in G Minor, six movements; Five Preludes and Fugues from "The Well-Tempered Clavier," the "Italian" Concerto, Four Inventions and the colossal Chromatic Fantasy and Fugue. They were played as they were written, without virtuosic refurbishing, the only alteration—as explained in comprehensive program annotations provided by the pianist—being a single octave-doubling sanctioned by tradition.

Yet here was music as unfaded and as charged with vitality as if it had sprung from the pen of some young hot-blood of the day. Much of it was the sunniest character, brimming over with health and spirits. Some of it was tender and grave, some wistful or plaintive, stately or lofty, but always free of morbidity. To say that Mr. Hutcheson played it with the most scholarly insight would be to do him scant justice. He pranced with its merrier measures and sang lyrically in its fine old melodies. The utmost sympathy, the clearest articulation, the justest proportion; these, and a lively appreciation of the wide variety of this music were attributes that gave his program distinction in its performance as well as in its wealth of material. The audience was altogether enthusiastic. O. T.

Erika Morini, Nov. 11

The surprising art of Erika Morini—surprising because of the plenitude of her resources, for she is yet at the threshold of her career—was illustrated anew amid growing enthusiasm at her first New York recital of the season at the Town Hall on Saturday afternoon. New Yorkers promptly recognized two seasons ago this young girl's prowess, and it need only be said that she again played with rare expression, with a melodic line appealing in its beauty, and with a technique which enabled her to regard colossal difficulties as if they were simple trivialities. Here and there a want of repose was evident; sometimes the quality of tone suffered at the heel of the bow—but these were of the exuberances of youth, and surely fire and sparkle are immeasurably preferable to meticulous restraint.

With the adequate assistance of Carl Lamson at the piano, Miss Morini played the Bruch Concerto in D Minor, Sarasate's "Carmen" Fantasy, and a group of smaller pieces; and the Bach Sonata in E for the violin alone was also on the program. The Bruch Concerto was notable for its force and depth of feeling, the first movement particularly being invested with great beauty. Miss Morini showed insight no less than assured power in her reading of the Bach Sonata, with the imaginative grace of its Prelude and its second movement and the rhythmic charm of its Gavotte, Bourrée, and Gigue. So dainty and spontaneous was the Beethoven Rondino in the miscellaneous group that the audience wanted to hear it again, but Miss Morini did not repeat it. The violinist's brilliancy in the showy "Carmen" setting formed a telling climax to a fine concert, and she was obliged to give a number of encores. P. J. N.

Mischa Elman, Nov. 12

A third New York recital was given by Mischa Elman Sunday evening when he played at the Hippodrome before a huge audience that applauded with the

[Continued on page 40]

Stransky Presents Weiner Novelty; Damrosch Introduces Scalero Suite

Third Act of "Siegfried"
Given in Concert Form with
Elsa Stralia and Richard
Crooks as Soloists—Joseph
Hollman, Arthur Shattuck
and Alfred Cortot Appear
with Orchestra

WITH the field to themselves, the New York Symphony and New York Philharmonic gave six concerts in Manhattan during the seven days ending Nov. 11. Two novelties were brought forward, the New York Symphony playing an unfamiliar suite by Rosario Scalero, and the Philharmonic an Introduction and Scherzo by Leo Weiner, best known to Americans as the winner of the Berkshire prize for string quartet. Walter Damrosch gave rein to his Wagnerian theories by presenting the third act of "Siegfried" in concert form, with Richard Crooks and Elsa Stralia as soloists.

Other celebrities who appeared as assisting artists were Alfred Cortot with the New York Symphony and Joseph Hollman and Arthur Shattuck with the Philharmonic. A celebration of the twenty-fifth anniversary of the starting of the Young People's Concerts of the Damrosch organization was an event of the week-end.

"Siegfried" in Concert Form

The New York Symphony, Walter Damrosch, conductor; Elsa Stralia, soprano, and Richard Crooks, tenor, soloists; Carnegie Hall, Nov. 9, afternoon. The program:

Symphony No. 3 ("Eroica").....Beethoven
"Siegfried," Act III.....Wagner

Mr. Damrosch is not one of those who believes that the music of Wagner loses potency when divorced from its visual program and its theatrical accoutrements. He has, indeed, stated on the basis of his own experience as impresario and conductor, that he long ago found some aspects of the operatic presentation of Wagner to be destructive of the illusion which the music creates. Consequently, there was no violence to his own artistic convictions in thus presenting *Siegfried* in a cutaway and *Brünnhilde* in an afternoon gown, on the same platform as the hundred instruments of the symphonic ensemble.

The results were more impressive orchestrally than vocally. Mr. Crooks, who has a good voice but not one of heroic proportions, struggled manfully and not always effectually to be heard. Mme. Stralia, whose tone was of penetrating power, was almost always audible but sometimes shrilly and stridently so. There was nothing of temerity in the conductor's unleashing of his instruments. His was a right lusty performance and the audience plainly enjoyed it hugely. Preceding the operatic excerpt, the orchestra played the only other number of the program, the still heroic "Eroica." Friday evening subscribers heard the same program. O. T.

Hollman with Philharmonic

The New York Philharmonic, Joseph Stransky, conductor; Joseph Hollman, 'cellist, soloist; Carnegie Hall, Nov. 9, evening. The program:

Symphony, No. 2, in D.....Brahms
Introduction and Scherzo, Op. 10.....Weiner
(First time in America)
Concerto in A Minor, No. 1.....Saint-Saëns
Mr. Hollman
Symphony Poem, "Tasso, Lament and Triumph".....Liszt

The return of Joseph Hollman to the concert platform in America and the first performance of the novelty by Leo Weiner divided interest at this concert. Doubtless there were those in the audience who would have preferred to remember Mr. Hollman as they last heard him, some years ago, for his intonation and his tone quality were not all they once were. But he brought something of the grand manner to his playing of the Saint-Saëns concerto (its successor, the second 'cello concerto, was dedicated to him) and presented a venerable figure, recalling Victorian days, as he inclined his cheek to his sometimes

over-sonorous instrument. His audience paid him the tribute of protracted applause.

The Weiner Introduction and Scherzo, like numerous other compositions that have found their way to the concert halls of late, was originally incidental music for a play. It is what survives of a theatrical score of this character written for Michael Vörösmarty's "Csongor es Tünde" and is still in manuscript. The play is one of fairy-love and the music has to do, first, with the longing of Prince Csongor for Tünde and then with a quarrel among gnomes, in which the prince manages to hoodwink the disputants and make off with a magic cloak, shoes and whip. There is no attempt to actually visualize details, but the spirit is there and the music must have served its original purposes admirably. On first hearing it impressed as skilfully written and altogether agreeable in its material. But it lacked the distinction to lift it above innumerable other compositions of its kind. The Scherzo suffered from lack of brevity, but it bespoke the musician quite as much as the quartet with which Weiner won the Berkshire prize.

The Brahms Symphony received a performance which yielded many indications of loving care, but there was much dragging of the tempo, the first movement in particular losing character by reason of too much lingering along the way. O. T.

Shattuck at Armistice Concert

Philharmonic Orchestra, Josef Stransky, conductor; Arthur Shattuck, pianist, soloist; Carnegie Hall, Nov. 11, afternoon. The program:

"Te Deum Laudamus".....Sgambati
"Jubilee" from "Symphonic Sketches,"
Chadwick
Concerto No. 5, in F.....Saint-Saëns
Arthur Shattuck
Symphonic Suite, "Scheherazade,"
Rimsky-Korsakoff

In celebration of Armistice Day, two huge American flags and none of those of our allies were draped across the back of the stage, one being left to infer from the omission of the Union Jack and the Tricolor that the Armistice concerned only the United States; but be that as it may—The program opened with "The Star Spangled Banner," the audience standing, and this, with Chadwick's "Jubilee" (and the flags!) comprised the celebration part of the program. Mr. Stransky had announced Strauss' "Death and Transfiguration," than which no more appropriate piece of music could be imagined in honor of our dead, for all that its composer is a German, but either thought better of it, or was advised to substitute the Chadwick number. Mr. Chadwick's futile, tepid work sounds like music heard from beneath a circus tent.

The Sgambati "Te Deum" is a reposeful work on an archaic plain chant which has lost nothing by modern orchestration. Mr. Shattuck brought his excellent technique and fine musicianship to one of the most tiresome of concertos, but even he did not succeed in making it interesting. The "Scheherazade," however, was like the good wine kept "till now," and save for a rather draggy announcement of the "Once Upon a Time" theme, was beautifully played and was, all in all, a silver lining to a decidedly cloudy concert. J. A. H.

Cortot with Symphony

New York Symphony Walter Damrosch, conductor; Alfred Cortot, pianist, soloist; Aeolian Hall, Nov. 12, afternoon. The program:

Suite for String Quartet and String
Orchestra.....Scalero
Symphony No. 5, in B Flat.....Glazounoff
Concerto in C Minor.....Saint-Saëns
Mr. Cortot

Exercising a prerogative which is fast becoming a nuisance, Mr. Damrosch made a last-minute change in his program, dropping Ravel's "La Valse," which had been announced until the day before. The novelty, the suite by Rosario Scalero, proved to be an uninspired and uninspiring work, which was not helped by a ragged performance. Again, the piano concerto by Saint-Saëns, previously announced as being in C, to be played "In Memoriam," turned out to be the well known concerto in C Minor, played here often by Mr. Cortot and others under ordinary circumstances. Mr. Cortot played it brilliantly. His technique,

however, could hardly be termed effortless; and his tone was cold and harsh and lacked variety of color and dynamics. B. H.

Events of the Week in New York Concert Halls

[Continued from page 39]

liveliest enthusiasm. The violinist was admirably supported at the piano by Josef Bonime. His numbers included Handel's Sonata in E, the Mendelssohn Concerto, the Seventh of the Brahms-Joachim Hungarian dances, the Paganini-Vogrich "Dans le Bois," the violinist's own transcription of Fauré's "Après un Rêve" and other smaller numbers. It was a typical Elman recital, in which virtuosity of finger technique and much warmth of tone were elements that his audience was quick to recognize. B. B.

Elsie Lyon, Nov. 12

Although seriously hampered by a cold, Elsie Lyon, mezzo-soprano, made her way through a difficult and well-made program in the Town Hall on Sunday afternoon to the evident enjoyment of her audience. In the opening number, an aria from Gluck's "Alceste," which she elected to sing in German, the singer disclosed a voice of beautiful natural quality, of large volume and fine gradations of color. Two fine songs by Hugo Kaun, "Heimweg" and "Mit den Gänsen," were given a dramatic presentation, and in Schubert's "Litanei," she did some of the best singing of the afternoon. Brahms' "O, Wüsst ich doch den Weg zurück" was well given, but, due to the singer's handicap, she was less successful in Strauss' "Traum durch die Dämmerung." A Russian group, sung in English, included three fine songs by Rachmaninoff and one each by Borodine and Gretchaninoff, and she brought the program to a close with a particularly worthy group of American songs: "A Memory," by Blair Fairchild; "Trees," by Rasbach; and two songs by William Stickles, "Birth," sung for the first time, and "Take All of Me." The audience demanded a repetition of the second and third songs of the group. Miss Lyon delivers her songs with musicianly feeling and intellectual grasp of their content, and her voice serves her well, especially in the medium and lower ranges, although it has at times a distinctly soprano timbre. Her diction in the German language was particularly good. Kurt Schindler provided excellent accompaniments. H. C.

Isa Kremer, Nov. 12

Isa Kremer, "International Balladist" made her third appearance before an audience that equaled in size those which attended her other two recitals. As at her previous recital, she was assisted by Jascha Bunchuk, 'cellist, and Kurt Hetzel, accompanist. Gregory Davidoff played for Mr. Bunchuk. Miss Kremer's program included folk-songs in five languages and she was persuaded to give three encores after her first group and five after her second. D. G.

New York Musical Society Gives Musical

Mary Mellish, soprano of the Metropolitan Opera, and Jascha Fishberg, violinist and concertmaster of the newly organized City Symphony, were soloists at the musicale held on Nov. 8 at Sherry's restaurant by the New York Musical Society. Augustus N. Thomas, playwright, gave a brief talk, outlining the plans of the new City Symphony, and was followed by Mrs. Louise Ryals de Cravioto, chairman of the music committee, who discussed the music schedule of the new organization. A large sum of money was raised toward the fund for providing free admissions to deserving music students. Arthur J. Gaines, manager of the Symphony, presided and the hostesses were Mrs. Coleman T. Du Pont, Mrs. Lewis Clarke and Mrs. Henry P. Loomis.

Appearances for Heinrich Gebhard

BOSTON, Nov. 13.—Heinrich Gebhard, pianist, will appear on Dec. 3 in the Artists' Series at Lowell, Mass., with Alice Nielson; on Dec. 14 and 15 in New York in Loeffler's "Pagan Poem," with the New York Philharmonic Orchestra under Josef Stransky; on Jan. 19 in recital before the Friday Club, Everett, Mass.; on Jan. 29 in New York, with the Elsa Fischer String Quartet.

MARK ANNIVERSARY AT LIVELY CONCERT

Damrosch Brothers Share
in Young People's
Program

The New York Symphony, under the bâton of Dr. Frank Damrosch, with Walter Damrosch and Alfred Cortot at the pianos, paraded the animals of Saint-Saëns' now famous "Carnaval" before an immense audience of young people in Carnegie Hall on Saturday afternoon, the occasion being the twenty-fifth anniversary of the founding of the Symphony Concerts for Young People by the Society. The lion roared, the hens cackled and the "Gentleman with Long Ears" made characteristic sounds, much to the delight of the conductor, performers and those in the audience, young and old.

In addition, there was much speech-making, harking back to the days of Leopold Damrosch, when, according to Walter Damrosch, the brothers threw other than bouquets at each other. Flowers, however, were scattered in profusion on Saturday afternoon. The roses, be it said, were presented to Frank Damrosch by his brother on behalf of a committee of mothers. The other numbers on the program were Saint-Saëns' Piano Concerto in C Minor, brilliantly played by Mr. Cortot in his first New York appearance of the season, Beethoven's Symphony, No. 8 in F, and Weber's "Freischütz" Overture. The soloist was recalled many times. H. C.

American Composers Program Given by Madrigal Club

The Madrigal Club, a group of young women who are being trained in the art of singing part-songs by Marguerite Potter, offered a unique opportunity of hearing some of the most representative songs of six or seven American composers on Sunday afternoon, Nov. 5, when an American composers' program was presented in a Carnegie Hall studio. A feature of special interest was the fact that all the composers represented officiated as accompanists for their songs. In listing those of outstanding effectiveness and, in almost every case, pronounced beauty of melodic and harmonic conception, it would be necessary to mention Fay Foster's "Love in Absence" and "Your Kiss," sung by Nollan O'Hair; Claude Warford's "Approach of Night" and "Life's Ecstasy," sung by Harold Holst; Mabel Wood Hill's "Exiled" and "Old English Lullaby," sung by Marguerite Potter; John Prindle Scott's "The Old Road," sung by Pierre Remington; Marion Bauer's "The Linnet Is Turning Her Flute" and "Star Trysts," sung by Harriet Case; Walter Kramer's "The Faltering Dusk" and "In Dreams," sung by Frederick Gunster, and Gena Branscombe's "Hail Le Tyme of Holidayers," sung by the Madrigal Trio, consisting of Elizabeth Ingalls, Svea Moberg and Helene Krueger. H. J.

Ashley Pettis Heard in Intimate Recital in Steinway Hall

In an intimate piano recital at Steinway Hall, Ashley Pettis gave a fine performance on Thursday afternoon. An invited audience applauded his scholarly work in compositions by Schumann, Liszt, Mary Carr Moore, Rosalie Hausmann and A. Walter Kramer. de Grassi's "Rhapsodie Prelude," dedicated to the artist, and the performer's own "Miroir" were other numbers. A good interpretation of Liszt's "St. Francis Walking on the Waves" closed the recital. C. M.

Operatic Airs Presented in Program by G. Mauro and Others

A program made up entirely of operatic music was given at the Town Hall Sunday evening, Nov. 12, by Giuseppe Mauro, dramatic tenor, and others. Mr. Mauro sang a Romanza from "L'Africaine," the Arioso from "Pagliacci," and a duet from "Forza del Destino" with Carmine Lambiase, baritone. Others appearing included Olga Cristoleveanu, Desdemona Zelezzi, Maria Mugavero, Fannie Epstein, Giovannina Alico, sopranos; Salvatore d'Agostino, tenor; Salvatore Maglio, baritone, and Gustave Sanfelice, bass. Domenico Gerardelli and Teresina Mauro provided piano accompaniments. B. B.

Bernard Wagenaar, Dutch Composer and Conductor in U. S.



Bernard Wagenaar

Among the notable young foreign musicians who have recently settled in this country is Bernard Wagenaar, a Dutch composer and conductor. Mr. Wagenaar is a graduate of the Utrecht, Holland, Conservatory and later became special pupil in composition of the well known Dr. Johann Wagenaar.

He has already been successful as accompanist, coach and choral conductor. He has written about two dozen songs, the majority of which were published in Amsterdam—two ballads for orchestra, a serenade for string orchestra and piano, a string quartet; four love songs for tenor with orchestra accompaniment, a sonata for cello and piano; "Niobe," a symphonic suite for orchestra, and a Christmas sonata (published by the John Church Company). Among his other works are three Chinese songs for voice, flute, harp and piano. He is now at work on his first symphony.

Mr. Wagenaar is married to a talented young American woman, who has a fine voice and is studying with the well known teacher, Mme. de Vere Sapio. Besides his work as accompanist and coach he will teach harmony and composition.

MUSICIANS AND DANCERS FILL ROCHESTER'S WEEK

Boston Symphony with Resnikoff, Cortot, Ruth St. Denis and Company, Appear

ROCHESTER, N. Y., Nov. 11.—The first event of the Furlong series of concerts took place Wednesday evening at the Eastman Theater, presenting Ruth St. Denis and Ted Shawn, with the Denishawn Dancers, to a house full to overflowing. It was a decided novelty to Rochester audiences, and although there was much cordiality in the frequent applause for the many gorgeous effects and beautiful dances, there was quite evidently a feeling of something too new to be more than politely looked at the first time to cause over-much enthusiasm in the big crowd.

Still larger crowds, with many stand-

ees, heard the Boston Symphony, Pierre Monteux conductor, in the second of the Furlong series at the Eastman Theater on Nov. 8. The program included Beethoven's "Eroica" Symphony, Debussy's "L'Après-Midi d'un Faune," Brahms' Concerto in D for violin, with Vladimir Resnikoff as soloist, and Wagner's "Meistersinger" Prelude. The symphony was played in masterly fashion. Mr. Resnikoff, who is a member of the Eastman School of Music faculty and first violin in the Kilbourn Quartet, played with great warmth of tone, breadth and feeling and made a deep impression. He was recalled a number of times. Mr. Monteux was very warmly received also.

Alfred Cortot, pianist, played three different programs on Tuesday, Nov. 7, and enchanted his hearers on each occasion. The first was the first concert of the Tuesday Musical series, given in the morning at Kilbourn Hall to a large and most enthusiastic audience, at which his program, though long, was increased by several encores. In the afternoon he played an entirely different program for the students of the Eastman School of Music and in the evening still a third program to the subscribers of the Tuesday Evening Series of chamber music recitals conducted by the School of Music. Kilbourn Hall was crowded on each occasion, and such enthusiasm has not been evinced for a long time. On the following afternoon Mrs. Edward W. Mulligan, president of the Tuesday Musicales, entertained Mr. Cortot at a tea to which the musicians and music lovers of the city were invited. M. E. WILL.

MINNEAPOLIS OPENS TWO ARTIST SERIES

Thibaud Plays with Symphony
in Bach Concerto—
Other Soloists

By Florence L. C. Briggs

MINNEAPOLIS, Nov. 11.—Two artist concert courses were opened here during the week. One, under the management of Mrs. Carlyle Scott, known as the University Course, was opened by Mischa Elman, and the other, the Master Artists' Course, by Geraldine Farrar. Mr. Horgan's concerts are given in the Minneapolis Auditorium, and Mrs. Scott's in the University Armory.

Jacques Thibaud, violinist, appeared with the Minneapolis Symphony on Nov. 3. With Henri Verbrugghen, conductor, and the fine orchestra, he made the occasion memorable. A remarkable performance was that of the Bach G Minor Concerto for violin, reconstructed by Tivadar Nachez from the piano transcription to its original violin form. Of equal importance was the fine performance of César Franck's D Minor Symphony. Goldmark's "Sappho" Overture was given a first hearing here.

Mollie Margolies, pianist, and Wilmot Goodwin, baritone, were the soloists on two successive popular concerts by the orchestra under Mr. Verbrugghen. Miss Margolies played the Liszt E Flat Concerto and proved herself a capable artist. Mr. Verbrugghen made of the "William Tell" Overture a lively picture. Schubert's "Unfinished" Symphony was admirable and the Sibelius "Finlandia" impressive. The preceding "pop" program included the Wagner "Flying Dutchman" Overture, Saint-Saëns' "Omphale's Spinning Wheel," Liszt's "Les Preludes" and Tchaikovsky's "Italian Caprice." Mr. Goodwin's numbers at this concert were Purcell's Aria, "Arise, Ye Subterranean Winds," and "Non piu andrai," from Mozart's "Figaro."

MIAMI, FLA.—The Junior Music Club performed Mana-Zucca's "In Candy-Land" at the County Farm before the pupils of the Vocational School recently. At the close of the program a music club was organized among the students, to be known as the Mozart Club. The work of the body will be under the same directorship as that of the Junior Club.

WETUMPKA, ALA.—The Wetumpka Music and Magazine Club held its first meeting of the season recently, and elected the following officers: Mrs. Bonnie Huff, president; Mrs. C. E. Greene, first vice-president; Mrs. A. Carnes, second vice-president; Mrs. J. Bruce Airey, third vice-president; Lucia Tate, active secretary; Mary Cantelou, corresponding secretary, and Mrs. Charles Lancaster, treasurer.

DETROITERS HAIL TWO VIOLINISTS

Kochanski with Symphony in
Glazounoff Concerto and
Elman in Recital

By Mabel McDonough Furney

DETROIT, Nov. 11.—The second pair of subscription concerts of the Detroit Symphony, on Nov. 2 and 3, introduced to Detroit Paul Kochanski, violinist, who was heard in the Glazounoff Concerto. Mr. Gabrilowitsch, instead of playing an entire Mahler symphony, chose an attractive movement from each of that composer's Fifth and the Second Symphonies, which the audience received very cordially. The program included the overture to "The Bartered Bride," and the Fourth Symphony of Tchaikovsky. Great enthusiasm was manifested.

Mischa Elman returned to Detroit on Nov. 6 after an absence of two years and drew to Orchestra Hall a throng that

cheered and called for encore after encore. His program contained a Handel Sonata and Mendelssohn's Concerto, besides many smaller brilliant pieces. Josef Bonime was the accompanist. The concert was under the management of Isobel J. Hurst of the Detroit Concert Direction.

The first morning meeting of the Tuesday Musicales was held on Nov. 7 at Memorial Hall, the program being in charge of Marie Schaper Davis. Mrs. Charles H. Brodt contributed a paper on current events, and Vera Richardson Simson was heard in a group of piano solos. Louise Harkins Terrill and Louise Allen Lyon each gave groups of songs, and Helen Burr Brand played several compositions for the harp. Lillian Gove Mumford and Mrs. Edwin S. Sherrill acted as accompanists.

Harriett Story Macfarlane, a Detroit contralto, is meeting with much success with two new programs, "Songs and Their Relation to Paintings," and "The Interpretative Power of Song." The latter was given last week at the Twentieth Century Club and the former in Manistee, Grand Rapids and La Grange, Ill.

VISITORS SWELL WEEK IN ST. PAUL

Minneapolis Symphony Led by
Gabrilowitsch — Promi-
nent Artists Heard

By Florence L. C. Briggs

ST. PAUL, MINN., Nov. 11.—Ossip Gabrilowitsch made his first and only scheduled appearance as guest conductor of the Minneapolis Symphony amidst acclamation on Nov. 9. Brahms' C Minor Symphony, Op. 68; Weber's "Oberon" Overture and the Tchaikovsky "1812" Overture were played and the conductor led his forces with intellectual grasp and poetic insight. He received an ovation. John Powell appeared as soloist with the orchestra and had to play a number of encores.

Amelita Galli-Curci gave a recital during the week, under the local management of E. A. Stein, and was acclaimed by a very large audience.

Jascha Heifetz was greeted with marked favor in a recital on Nov. 6 at the Auditorium.

In a well-balanced program of Russian music, given on the afternoon of Nov. 8 by active members of the Schubert Club and sponsored by Mrs. Webb Russell Raudenbush, songs by Rimsky-Korsakoff, Tchaikovsky, Rachmaninoff and Arensky were sung by Nelly Krebs Whitaker, soprano; piano numbers by Scriabine and Dohnanyi were played by Bessie Parnell Weston, and Mildred Phillips Kindy gave dramatic readings. Edith Robinson and L. G. Bruenner were the accompanists.

Howard Hitz, baritone, was assisting soloist in an organ recital given by Chandler Goldthwaite at the Auditorium on the afternoon of Nov. 5.

LINCOLN HEARS SOPRANO

Nebraskans Welcome Mary Mellish—
Local Forces Active

LINCOLN, NEB., Nov. 11.—Under the direction of H. O. Ferguson, Director of Music for the City Schools, Mary Mellish appeared here twice last week. The evening concert formed part of the annual program of this section of the Nebraska State Teachers' Association. The afternoon recital was given at the City High School before an audience of high school pupils only. On both occasions Miss Mellish was enthusiastically received. Marguerite Klinker did admirable work as accompanist.

A highly interesting program was presented at the Temple Theater on Monday afternoon by the students' division of the Matinée Musicale. It included Haydn's "Toy Symphony" and consisted exclusively of music for the young. Mrs. Lillian Helms Polley conducted.

Madame Laure de Vilmar presented the de Vilmar Quartet at the Chamber of Commerce recently.

HAZEL GERTRUDE KINSELLA.

Texas Teachers in Recital

MILFORD, TEX., Nov. 11.—The music faculty of the Texas Presbyterian Church gave a concert before a large

audience in the Presbyterian Church recently. The members of the faculty are Alice Knox Fergusson, piano and organ; Berenice Williams, piano; Leah M. Steed, violin, and Erle Stapleton, baritone and choral conductor. The Chicago Grand Opera Quartet, composed of Irene Jonani, soprano; Barbara Wait, contralto; William Michaelis, tenor, and Adamo Dockray, baritone, was also heard recently. The accompanist was Mary Winslow.

BIRMINGHAM, ALA.—Edna Gockel Gussen, director of the Birmingham Conservatory, has been chosen conductor of the Treble Clef Chorus of the Birmingham Music Study Club for the coming season. G. Casoria was the principal artist in the recent celebration of the Umberto Principe di Savoia Society. John W. Vincent, Jr. of Birmingham, has been awarded a full scholarship at the Ithaca Conservatory, Cornell University.

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Artists and Managers Join in Protest Against Heavy Rail and Hotel Rates

[Continued from page 2]

sion and travel charges are paid. I believe that a system of reduced rates on a mileage basis would result in more visits by artists to the smaller towns. Concert guarantees might also be reduced, and in this way the local audience would be directly benefited."

Jeanne Gordon, contralto of the Metropolitan, recently returned from a vacation abroad, compared conditions in Europe with those in the United States. "Travel rates are too high here, I believe. But the service on American railways is much the better. In Europe, one can, of course, live on much less, owing to present rates of exchange. I believe it would be a good thing if special railway rates were allowed to musical artists, because their fees have not advanced and all their expenses have. Unless something is done, activities all over the country will, in time, approach a standstill."

A statement by Florence Macbeth, soprano, is also significant. "Railway rates are exorbitant," she says. "When fares and other expenses are paid, it is impossible for many young artists to realize anything. I am in favor of any measure to reduce these charges."

Berta Reviere, soprano, is also among those who protest against travel costs. "I think the rates for professional artists are very high," she said. "There ought to be a special mileage rate for artists and also a cut rate at hotels. The average expenses are so great that the artist is lucky to have one-quarter of his fee left."

Walter Golde, coach and accompanist, one of the best known pianists in this field, gives some details of charges levied upon artists. "Performers who receive \$500 for an engagement are often able to clear only about \$200. One soprano once stated to me that only an average of 28 per cent of her gross fee could be retained. I know of another New York soprano who refused a single engagement in Maine, because, after all the strain of travel, she would have realized only about \$50. Considering the labor of preparing numbers and other effort, this makes concert singing

hardly profitable. In other cases, the fees and fares of the artist and accompanist leave nothing in the way of commission for the manager. A special mileage issue would aid the cause of music, making more concerts possible."

Francis Moore, pianist, says: "I feel that the best way to get a reduction on the railroads is to secure a special mileage rate. I suggest special thousand-mile tickets."

Another communication on the subject was received from Ernest Hutcheson, pianist. "I believe that I have not suffered from excessive charges in my concert traveling to any greater extent than one of the general public," said Mr. Hutcheson. "The only suggestion I would make is this: that possibly a concerted action of the prominent managements might result in the granting of an artists' rate by hotels which in return would be recommended to the artists by the managements."

More Managers Heard

Among the managers whose views on high travel charges were expressed unequivocally during the last week was Annie Friedberg, New York concert executive. She said: "I could give you any number of instances where I found that an artist had to pay an exorbitant price at a hotel, for instance in Chicago, where they used to get what we call 'professional rates.' One of my artists telegraphed to me after I made a reservation in a Chicago hotel, where I always stop, asking if it was the right price, as they asked him to pay \$8 for the cheapest room, and he expected to pay \$4 or \$5."

"It would also be a wise thing to find out if we could not get back our old rates on the railroads, and the 'stop-over' system. On a ticket from here to Chicago one could stop off at any principal point on the road, using the same ticket. Now one has to take a ticket from stop to stop, which costs not twice, but sometimes four and five times the amount, because of exorbitant surcharges on Pullmans."

"Mme. Sylva had to go to California for two special performances this summer. Of course, she could not travel

alone. She naturally receives a big fee, but she had to pay her own transportation, which amounted to about half of her fee, counting railway tickets, meals and hotels. She had the same experience in going from Maine to Quebec not long ago."

"It would take up too much time and space to recall the numerous instances. Formerly an artist or representative was a welcome guest at a hotel. Now I find they do not appreciate that these people are coming often, again and again, as they do not care to make any allowances. This is practically the case in all the leading hotels in the country."

"In cases where young artists have to go, for instance, as far as the Middle West, the expenses sometimes eat up all the profit."

Another protest came from Walter Anderson, New York manager, who said:

"It will be too long a story and perhaps too personal to relate the instances of hotel 'robberies,' the railroad fares, and excessive Pullman charges. The hotels, I find, have all contracted the same disease of having nothing but the top-priced rooms at 4 o'clock. Though I

have arrived at hotels and found them to be half empty, the room clerk, when I had made reservation, has manifested a sympathy for me by letting me have the poorest kind of a room at a fabulous price. I was ready to express a protest at being charged \$7 for a room and bath in a Pittsburgh hotel recently, but when I noticed in the current issue of MUSICAL AMERICA that others were paying \$16 and \$20, it seemed I had got off cheap!"

"I wonder if the movement of protest could not be linked up with the Traveling Men's Association, and also obtain support of firms who engage traveling salesmen for business, which suffers when the cost of selling goods is almost prohibitive."

"I am very happy that you have taken this matter up, and I am sure it will obtain a support of all artists and managers."

Lucy D. Bogue, manager, said of the proposal to issue mileage books at a considerable reduction: "I heartily indorse the movement, as a reduction in rates of all kinds would certainly be a boon to artists, who have to travel so much."

Percy Hemus to Sing in "Impresario" in Cities Where Opera Is a Novelty

(Portrait on front page)

AMONG American singers of prominence who have been heard season after season few are more widely or more favorably known than Percy Hemus, who this year is visiting over a score of states in the title rôle of Mozart's "Impresario." With William Wade Hinshaw, who is presenting the Mozart company on tour, Mr. Hemus is carrying out a plan which for many years occupied his hopes. He is introducing Mozart to every part of the country and to every sort of audience from the most sophisticated opera goers of the big cities to the people of small towns of 10,000 inhabitants who have never before witnessed an operatic production. Needless to say, Mr. Hemus is a Mozart enthusiast.

"I believe," he said recently, "that Mozart is the ideal medium for introducing good music and good opera in every part of the United States. He is the one composer whose work represents at once simplicity and sophistication. Perhaps a statement like that needs explanation. Let me say that the music of Mozart is drenched with beautiful melody, and, at the same time, it is music which is decidedly up to date."

The baritone is likewise a firm believer in opera in English, and the "Impresario"

company gives its performances in the vernacular. During his many years of concert experience before the American public, Mr. Hemus has been a staunch advocate of concert programs in English. He has also been in the van of the fight for the American composer. He was the first concert singer to introduce the all-American program.

He declares there is no poverty of good American and English songs and that the average audience prefers them. For many years he has worked for the growth of musical life in America, and his experience has brought him a very lively appreciation of the work accomplished by the women's clubs and the educational institutions, notably the colleges.

Last season and already this season the "Impresario" company has been heard at a number of colleges, many of them in the more remote portions of the country where musical attractions, and certainly opera, are a rarity, if not altogether lacking. From his experiences on tour, the baritone believes that shifting conditions in the concert business and the excessive costs of traveling will bring about a return to the road of the old-fashioned concert company within the next few years. He is a keen observer of conditions and sees the musical life of America as in its infancy. The future, he believes, holds things beyond the wildest dreams of the average American citizen who has an interest in music.

CHAMBER MUSIC SERIES OPENED IN CINCINNATI

Artists Feature Tchaikovsky Trio in A Minor—Conservatory Orchestra and Faculty Concerts

CINCINNATI, Nov. 13.—The first concert of the chamber music series of the College of Music was given on Nov. 8. The great Trio in A Minor, Op. 50, of Tchaikovsky was admirably played by Frederick J. Hoffmann, pianist; Emil Heermann, violinist, and Walter Heermann, cellist. These artists were then joined by Carl Wunderle, viola, and J. Kolmschlag, contrabass, in an interpretation of the "Forellen" Quintet of Schubert. The Odeon, where the concert was given, was crowded.

The Cincinnati Symphony returned on Nov. 4 from a very successful trip to Indianapolis, St. Joseph, Kansas City and other centers.

The first Sunday afternoon concert under the auspices of the East High School Community Center was given on Nov. 5 by forces from the faculty of the Cincinnati Conservatory. There was a change in program on account of the non-appearance of two pianists, but Mrs. T. P. Williams appeared at the last moment with decided success. Burnet C. Tuthill, clarinet; Robert Perutz, violin, and Louis Curtis, organist, played their numbers well and were vigorously applauded.

Modest Alloo gave a concert with the Cincinnati Conservatory Orchestra on Nov. 7, when a Prelude and Fugue of

Bach, Haydn's C Minor Symphony No. 9 and Mozart's "Marriage of Figaro" Overture were played. Three talented pupils, Katherin Reece, Minnie L. Nobels and Faye Ferguson, appeared at this concert.

The season of faculty concerts at the Conservatory was opened on Oct. 30 by Jean ten Have and André Ribaupierre, violinists, and Jean Verd, pianist. The three numbers played were of the solid classic school of Handel, Philip Emanuel Bach and Johann Sebastian Bach, all three written for two violins and piano. A careful reading was given by the interpreters, whose work in ensemble was marked by all the finish that each possesses individually.

Elizabeth D. Langhorst, pupil of Mme. Dotti of the College of Music, has been engaged by Andreas Dippel for his United States Grand Opera Company.

John Yoakley, organist at the Mount Auburn Presbyterian Church, gives a short recital each Sunday morning on the new organ before the regular services.

PHILIP WERTHNER.

N. Y. Theater Musicians and Managers Reach Wages Agreement

The union rates for musicians in New York theaters were adjusted in an agreement entered into recently between Local 802 and the International Theatrical Association. The musicians conceded that in cases where a musical comedy is given in a theater usually devoted to the drama, the lower rate for the former type of production shall prevail, and conversely. The rate of remuneration differs by approximately \$10 weekly for engagements less than a season in duration.

Symphony Music for Denver Audiences at Uniform Price of Only Ten Cents

DENVER, Nov. 13.—An event of great importance in the musical history of this city was the first concert of the recently organized Civic Symphony of Denver, on Nov. 6.

With ninety players, some sixty-five of them Union musicians and the remainder teachers and advanced students, banded under the leadership of Horace E. Tureman through a mutual desire to establish an orchestra here, with each player receiving merely five dollars honorarium for each concert with its several preparatory rehearsals, the new organization is probably unique among symphonies. Its nearest counterpart is probably the Student Orchestra of Chicago, but in Denver only is found a majority membership of union musicians, playing practically without monetary remuneration. The city administration here co-operates by giving the fine Auditorium rent free for the concerts, and the public is admitted at the uniform price of ten cents for seats in all parts of the house. With course tickets for six concerts offered at sixty cents, practically the entire house was reserved in advance, and the vast audience of this first concert manifested enthusiastically its approval of the new orchestra and its appreciation of the privilege of hearing it upon such favorable terms. Some 250 subscribers to the maintenance fund of the new orchestra have contributed a sufficient sum to meet the inevitable deficit, which, under existing conditions, will be a modest one, and it seems a safe prediction that, in view of the surprisingly good showing of the organization in its first concert, many more citizens will be glad to swell the fund to meet an expanding program.

Mr. Tureman was not unknown here as a symphonic conductor, having led the Denver Philharmonic Orchestra for sev-

eral seasons prior to its disbandment about five years ago; but it became immediately apparent at this concert that he had during this interim developed into a leader of vastly greater authority and efficiency. His beat was more incisive, his command of dynamics more varied and pliant, and he radiated enthusiasm which communicated itself to his players with inspiring results.

The program included Sibelius' "Karelia" overture, Guilmant's Symphony in D Minor for organ and orchestra, with City Organist Clarence Reynolds as soloist; Humiston's "Southern Fantasy," Sibelius' "Valse Triste," Soderman's arrangement of Swedish Folk-Songs and Dances, and the Handel "Largo" in which the organ again joined. This program was well played. Perhaps the finest moments were in the Pastorale of the Guilmant Symphony, where there was a most happy fusion of organ and orchestra. The Sibelius and Humiston numbers were also admirably treated.

Mr. Tureman has gathered an unusually full and efficient string section, well balanced save that there are too few basses for the mass of violins. The brass section sounded full, and responded with unwonted promptness to the beat. The woodwinds are the weakest section, but even here there was good tone quality. Given so good a band for a beginning, we may reasonably expect before the season ends a cohesive, well-balanced and efficient organization.

Under the auspices of the Musical Society of Denver, a special organ recital was given at the Auditorium on Nov. 3 by Mr. Reynolds, City Organist, assisted by Everett Foster, baritone. Mr. Reynolds played admirably a program of genuine musical worth, and Mr. Foster sang in fine voice and with excellent diction and style Handel's "Hear Me Ye Winds and Waves," with piano accompaniment by Clarence Sharp.

J. C. WILCOX.

GANZ REORGANIZES ST. LOUIS SYMPHONY

Starts Season Amid Ovation
—Erna Rubinstein Greeted
—Choir Sings

By Herbert W. Cost

ST. LOUIS, Nov. 11.—Rudolph Ganz began his second season as conductor of the St. Louis Symphony amid a demonstration of enthusiasm at a popular concert on the afternoon of Nov. 5 at the Odeon, which has been redecorated by the new management. Showing much ease, finesse and assurance, Mr. Ganz took the recently gathered orchestra through a program which was highly appreciated by an audience which filled every seat in the auditorium, though the afternoon was rainy.

In almost one quarter of the orchestra there were new faces, and a considerable change in the seating gave a much better quality of tone and collaboration of the various choirs. In the short space of a week's rehearsals Mr. Ganz had developed a precise attack and artistic blending of tone, and the performance showed thus early in the season that the reorganized band of instrumentalists will be most successful.

The program comprised the second movement of Tchaikovsky's Fourth Symphony, Weber's "Jubilee" Overture, the Ballet Music from "Le Cid," two themes by Percy Grainger, Dvorak's Slavonic Dance No. 3, and Elgar's "Pomp and Circumstance" March. Of course extras were demanded. Michel Gusikoff, concertmaster, never appeared to better advantage than in his playing of the "Meditation" from "Thais." Mr. Ganz was recalled four times after the close of the concert.

Erna Rubinstein, violinist, was acclaimed on Nov. 7 by a large audience in her recital at the Odeon for the benefit of the Central Institute of the Deaf. The youthful artist played not as a child prodigy, but as a full-fledged and exquisitely finished performer. Her principal number was Tartini's Sonata in G Major, which she gave in thrilling style. Extras lengthened the program.

The Salem Choral Society, Christian H. Stocke, conductor, gave a most interesting performance of John A. West's cantata, "Faith and Praise," on Nov. 1 at the Salem Evangelical Church under the auspices of the local chapter of the American Guild of Organists, of which Mr. Stocke is a leading member. The society of about eighty voices showed good balance of tone and fine volume. The assisting soloists were Agnes Lloyd, soprano, of Springfield, Ill.; Ada Colgate, contralto; Oliver Smith, tenor, and G. J. Lehlleith, baritone. Two pianos furnished the accompaniment.

Julie Manierre-Mann, lyric soprano, and McNair Ilgenfritz, pianist, both of Chicago, gave an attractive recital at the Wednesday Club on the afternoon of Nov. 3. Mrs. Mann used a pleasing voice to fine advantage in "Depuis le jour" from "Louise," a French group, and a group by Mr. Ilgenfritz. The pianist's numbers were all his own compositions and are principally based on dance themes with ultra-modern tendencies in composition. Paul Friess was accompanist.

St. Louis Activities

St. Louis, Mo. Nov. 11.

Ottmar Moll has again resumed his studio meetings, which are held on the second and fourth Saturday of each month, giving his pupils the unusual opportunity of playing before a critical audience. Pupils of Ernest Krohn, his assistant, also appear.

At the regular monthly musicale on Nov. 4 at the City Club, the soloist was Thelma Hayman, pupil of Eugenia Getner, who gave the entire program, and was applauded by a large audience.

Louise Kroeger, mezzo-soprano, and her father, E. R. Kroeger, composer and pianist, gave an interesting recital on Nov. 9 at Lindell Hall. Miss Kroeger sang two groups admirably and Mr. Kroeger was artistic in his solos.

William Theo. Diebels, organist of the New Cathedral, gave a fine recital on the afternoon of Nov. 5, assisted by George E. Muskens, tenor. There was a large attendance.

Paul Friess of this city recently appeared as accompanist in Memphis, Tenn., at a recital by Giuseppe De Luca, baritone.

HERBERT W. COST.

Matzenauer Ascends California Mountains



Margaret Matzenauer Enjoys Some of the Sights of California While on Her Recent Western Tour—1, The Contralto and Her Manager in the North West, H. M. MacFadden of the Elwyn Concert Bureau, Portland, Ore., on Mt. Tamalpais, Cal.; 2, Mme. Matzenauer and Mr. MacFadden at the Cross on Mt. Rubideaux, Riverside, Cal.; 3, Mme. Matzenauer, George Vause, Her Accompanist, and Stella Hammerslough, Ready to Coast down Mt. Tamalpais

MARGARET MATZENAUER is particularly proud of the above pictures because they were taken with her own camera, a recent purchase.

She returned on Nov. 5 from a five-week swing around the circle. Her tour began on Oct. 2 with a concert in Butler, Ohio, and ended on Nov. 4 with an appearance in Columbus, Ohio. She sang in Helena, Mont.; Seattle, Wash.; Portland, Ore., and Salt Lake City, in

the Northwest; appeared twice in San Francisco and three times in Los Angeles, opening the season of the Los Angeles Philharmonic; and sang in Oklahoma City.

While in California she found time not only for excursions to Mt. Tamalpais and Mt. Rubideaux, but for the discovery of a remarkable musical prodigy, Elinor Remick Warren, seventeen-year-old pianist and composer. Mme. Matzenauer sang one of her songs at all her concerts.

ORCHESTRAS LEAD BALTIMORE EVENTS

Strube and Stokowski Forces
Appear with Soloists—
Hear Recitalists

By Franz C. Bornschein

BALTIMORE, Nov. 13.—The second concert of the series given by the Baltimore Symphony, Gustav Strube, conductor, on the afternoon of Nov. 12, gave evidence of increased public interest, for the audience at the Lyric was larger and more responsive to the playing of the organization. Mr. Strube began the program with the Mozart "Marriage of Figaro" Overture; then followed the colorful "Scheherazade" suite given in a brilliant manner; two episodes from Bizet's "L'Arlesienne," and the rousing "William Tell" Overture. The various sections of the orchestra showed refined quality and individuality. Bertram Peacock of New York, baritone, who was trained at the Peabody Conservatory, was the soloist. Mr. Peacock sang "Vision Fugitive" of Massenet and the Prologue from "Pagliacci," and made an impression despite illness. He was applauded loudly.

The Philadelphia Orchestra began its local series of concerts on Nov. 8 at the

Lyric before a very large audience which gave Leopold Stokowski, the conductor, and the soloist, Olga Samaroff, a hearty reception. The playing of the orchestra in a group of Lully pieces and the Vivaldi Concerto for strings was highly interesting. A noisy reading of the "William Tell" Overture brought applause. A somber excerpt from Mousorgsky's "Khovantchina" and Stravinsky's "Feuerwerk" gave this program a Russian coloring. Mme. Samaroff, in the melodic Grieg Concerto, played with convincing effect.

Arturo Bonucci, 'cellist, and Frank Bibb, pianist, were heard in a recital at the Peabody Conservatory on Nov. 10. The 'cellist presented a group of early classic compositions with dignity of style and broad repose. The reading of the Chopin Sonata for 'cello and piano was musicianly and in this number the piano part received brilliant treatment. In response to the applause the artists added the last movement of the César Franck celebrated sonata. The program also contained a group of transcriptions, taken from the literature of the violin, which were played skillfully. Several encores prolonged the program.

Henry Souvaine, pianist; Daisy Jean, 'cellist, harpist and soprano, and George Reimherr, tenor, were heard at the Lyric on Nov. 10 in an attractive program given by the Knabe Studio. Each artist gave an admirable contribution to the evening's music, and the demonstration

CLEVELAND HAILS SOKOLOFF FORCES

Raisi and Rimini, Ukrainian
Choir, String Quartet and
Denishawns Appear

By Grace Goulder Izant

CLEVELAND, Nov. 11.—At the recent pair of concerts by the Cleveland Orchestra, under the baton of Nikolai Sokoloff, Beethoven's Second Symphony was the feature. Loeffler's "La Mort de Tintagiles," Bizet's Overture, "Patrie," and Grieg's Concerto in A Minor, in which Ralph Leopold, formerly of Cleveland, was warmly applauded as the soloist, were also played.

Edith Fletcher, a Cleveland singer, and Samuel Lifschey, leader of the viola section of the orchestra, were the soloists at the popular concert. Miss Fletcher sang arias from "Freischütz," "Rigoletto" and "Traviata." Mr. Lifschey was heard in numbers by Delibes and d'Indy. Tchaikovsky's Symphony "Pathétique" and the Prelude to Act III of "Lohengrin" were played by the orchestra.

Rosa Raisa and Giacomo Rimini appeared in the Public Hall on Oct. 29, when Mme. Raisa sang numbers by Halévy, A. Walter Kramer, Hageman, Donaudy, Strauss, Debussy and Tchaikovsky. Mr. Rimini's program was drawn from the works of Tchaikovsky, Flotow, Leoncavallo and others. There was a large audience. G. Bernardi was the manager.

The Ukrainian National Chorus, under Alexander Koshetz, with Nina Koshetz as soloist, was heard the same evening at Masonic Hall in an excellent program of choral music. The soloist was received with marked favor in a group of songs by Gretchaninoff, Rachmaninoff, Variamoff and others.

The first of a series of five concerts by the Chamber Music Society was given at the Hotel Statler on Oct. 31 by the Cleveland String Quartet, with Nathan Fryer at the piano. The program included Schubert's Quartet in A Minor, Dohnanyi's Quintet for Piano and Strings and a little known quartet by Bazzini. The Cleveland Quartet is made up of Louis Edlin, Carleton Cooley, Samuel Lifschey and Victor De Gomez.

The Denishawn dancers were warmly greeted on Nov. 3 in Masonic Hall. A large audience heard a program which included the first movement of Beethoven's Sonata "Pathétique" and numbers by Chopin, Schumann, Liszt, Granados and many others. The music was played by an invisible instrumental quartet conducted by Louis Horst. The event was under the management of Mrs. Franklyn B. Sanders in co-operation with the Fortnightly Musical Club.

New York Philharmonic Visits Holyoke, Mass.

HOLYOKE, MASS., Nov. 11.—The New York Philharmonic, Josef Stransky conductor, gave its eleventh annual concert in Holyoke at the City Hall Auditorium on Nov. 3. Beethoven's Seventh Symphony comprised the first half of the program and Wagner was represented by four excerpts from his music-dramas. Warm applause greeted every number. The concert was under the auspices of the Chamber of Commerce, Holyoke Music Club and Mount Holyoke College. Henry Souvaine, pianist, and Louise Stallings, contralto, appeared in joint recital at the High School Auditorium on Oct. 31.

HOWARD THOMAS.

of the mechanical instrument used for reproduction of solos and accompaniments was of particular interest.

Under the auspices of the American Guild of Organists, the members of the Baltimore Chapter are appearing in a series of recitals assisted by various prominent choirs and vocalists. The first concert of this series was given on Nov. 5 at the Peabody Conservatory by Della Viola Weber, organist of the Church of Our Saviour; Jesse Edwards, tenor, and Ethel Davis, accompanist. G. Thompson Williams, organist of the Church of St. Michael and All Angels, assisted by the choir of Madison Avenue M. E. Church, presented the second program on Nov. 12.

**Vera Curtis Will Sing
Important Mozart Rôle
with Dippel's Company**



Photo by Apeda, N. Y.

Vera Curtis, Soprano, Formerly of the Metropolitan Who Will Sing with the Dippel Opera Company

Vera Curtis, soprano, formerly of the Metropolitan, has been engaged by Andreas Dippel to sing the *Countess* in his forthcoming production of Mozart's "Marriage of Figaro" which he will present later in the winter in various cities in the Middle West. While at the Metropolitan, Miss Curtis appeared in various rôles, especially in the German operas then in the repertoire. Since then, she has sung in concert throughout the United States.

MILWAUKEE HEARS ARTISTS

Gadski, Kochanski, Nyiregyhazi, Stallings and Buell in Recitals

MILWAUKEE, Nov. 11.—Johanna Gadski, soprano, and Paul Kochanski, Polish violinist, appeared at the annual concert for nearly 8000 members and friends of the Wisconsin Teachers' Association at the Auditorium. There was considerable applause, although there were also marks of restlessness among the audience, due to the difficulty of hearing clearly in the large hall.

Mme. Gadski's voice still shows the old range and power, but it has lost in a measure its warmth in the middle and lower registers. The singer again and again demonstrated her continued control of the pianissimo in top notes, and in long phrasing, in fine legato work and in fire and strength Mme. Gadski still scores decisively.

Gounod's "Ave Maria" was a delightful number, with an obligato played by Mr. Kochanski. Mme. Gadski also sang numbers by Grieg, MacDowell, Percy Kahn, Dvorak, Gretchaninoff and Henschel. Mr. Kochanski played with a wealth of imagination and feeling solos by Bach, Wieniawski, Kreisler and Rimsky-Korsakoff.

Erwin Nyiregyhazi, Hungarian pianist, and Louise Stallings, soprano, with the aid of the Ampico, gave a concert in the Pabst Theater under the auspices of the Milwaukee Art Institute. Liszt, Grieg, Bach and other masters were represented on the program.

Adams Buell of Milwaukee, pianist, gave his annual recital in the Athenæum, in which he presented with his usual skill and finish a program by Bach, Mozart, Raff, Goossens and Grainger.

C. O. SKINROOD.

La Forge-Berumen Artists in Noonday Program

The second in the series of noon-day recitals in Aeolian Hall under the direction of the La Forge-Berumen Studios was given on Nov. 3. The artists appearing were Mr. Berumen, Erin Ballard, pianists; Jean Johnson, mezzo-soprano; Lawrence Tibbett, baritone; Albert Rappaport, tenor; Helen Blume and Helen Moss, accompanists.

CHAMBER ARTISTS IN PHILADELPHIA

Hear Rich-Kindler-Hammann Trio—Visiting Soloists Give Recitals

By W. R. Murphy

PHILADELPHIA, Nov. 11.—The Chamber Music Association, by virtue of membership in which Philadelphians are enabled to have the best music on Sunday since the blue laws ban regular concerts, opened its sixth season last Sunday afternoon. In the intimate surroundings of the Bellevue-Stratford ballroom the members of the society heard the Rich-Kindler-Hammann Trio in the Beethoven Trio, Op. 1, No. 2; the slow movement of the Schubert Trio, Op. 100, and the Tchaikovsky Trio, Op. 50. The artists played with the nicest adjustment to each other's instruments and with beautiful quality of tone. It was especially interesting to hear the early Beethoven, this number being rarely played, though the other two works are familiar.

Sue Harvard, soprano, formerly of the Metropolitan, recently made one of her rare Philadelphia appearances in a Witherspoon Hall recital under the auspices of the Welsh Church Choir. After a couple of well sung numbers by Bach and Mozart, which showed the flexibility of her voice, she gave special pleasure in some Cymric traditional and modern songs and groups in French and English.

Charles Wakefield Cadman and Princess Tsianina, the American Indian soprano, were heard in joint recital in the auditorium of the Plays and Players' Club, formerly the Little Theater, on Wednesday afternoon. The concert was given to inaugurate the series of recitals under the auspices of the Pennsylvania Federation of Music Clubs, of which Elizabeth Hood Latta, the soprano, is the president. The funds from this second season of concerts under this direction will be devoted, as last year, to musical extension work throughout the commonwealth in places where music is in need of encouragement. The program was varied and, of course, included some of the popular lyrics of the composer of the "Land of the Sky-Blue Water" and "At Dawning."

Charles Courboin, formerly organist

MUNCIE CLUBS ACTIVE

Programs Given by Matinée Musicale and Junior Organizations

MUNCIE, IND., Nov. 11.—At the first regular meeting of the Matinée Musicale on Wednesday afternoon, Oct. 25, a program was given under the leadership of Mrs. J. J. Burkholder. Mrs. Daniel N. Davis spoke on current events in the musical world, and Ruth McCahn, Ellen Remington and Mildred Kitzelman, pianists; Grace Austin, soprano, and Alice Front Lucas, contralto, contributed a musical program.

The Junior Matinée Musicale gave a Hallowe'en program on Oct. 26, consisting of readings and violin, piano and vocal numbers by Martha Vinton, Vivian Prillaman, Mary Houck, Inez Overcash and Nila Kirkpatrick. Sarita Deutsch gave a dance number.

A Hallowe'en program was also given by the Juvenile Matinée Musicale at its first meeting in the High School Auditorium. A chorus of forty voices sang under Clarena Hunter. Four-year-old Orville Garrett played a cornet solo; Mrs. Rieckberg, physical culture director for the girls of the High School, led a "Witches' Dance" and a playlet was given illustrating the differences between the major and minor scales.

MRS. DANIEL N. DAVIS.

Fall River Responds to Chamber Music

FALL RIVER, MASS., Nov. 11.—The first concert of the season was given at the B. M. C. Durfee High School Auditorium on Friday evening, Oct. 27, when the Boston Symphony Quintet presented a delightful program before a capacity audience, under the auspices of the Teachers' Association. N. Kassman, first violin; F. Siegl, second violin; A. Fiedler, viola, and C. Barth, cello, played the Dvorak Quartet in F beautifully, and, supplemented by Albert Sand, clarinet, gave Mozart's Quintet in A. Mr. Kassman was cordially received in violin solos.

L. A. WARNER.

of Antwerp Cathedral, gave the second public concert of the season on the Grand Court organ of the Wanamaker store on Friday evening, playing a special program in honor of Armistice Day, ending with Saint-Saëns' "Marche Héroïque."

The Beethoven Orchestra and Chorus of the Hebrew Literary Society, which is doing good work in musical extension, turned to lighter forms last night in a good performance of "Pinafore." The principals sang adequately and the work of the chorus was well balanced. The cast included Cecelia Kaplan, Howaru Haug, Edward Barnes, Elizabeth Morrow, Robert Fleming, Auguste Schaeffer, Harry Rosenbaum, Louis Lichtenstein and Benjamin Sporkin. Jeanette Kerr, with a supporting corps of sixteen, danced a ballet. The production was under the baton of Theodore Feinmann.

Orchestra teas, given after the Friday afternoon concerts of the Philadelphia Orchestra, are a new feature of the season at the Academy of Music. Tea is served in the foyer.

Agnes Clun Quinlan gave a lecture-recital on the ancient music of Ireland before the Haddon Fortnightly Club on Election Night.

Under the direction of N. Lindsay Norden, the special music services at Second Presbyterian Church have been resumed. Last Sunday a Saint-Saëns program was given by the finely trained choir, with the assistance of Frederic Cook, the violinist, and Vincent Fanelli, harpist.

The Philadelphia Music Teachers' Alliance opened its season with a stimulating meeting held at the Settlement Music School. George Boyle, pianist and a member of the faculties of the Settlement Music School and formerly of the Peabody Conservatory of Baltimore, delivered an interesting address on correct teaching principles and the teaching of Bach, which he illustrated on the piano.

The Philadelphia Music League, of which Mrs. Frederic Abbott is executive director, is giving a series of community programs in various sections of the city with a large percentage of foreign population. At two given recently at Saint Martha's House and at the Pennsylvania Hospital, the soloists included Mrs. Lee Sharp, Mrs. William Hammersley, pianist; Florence Haenle, violinist; Helen Ivory, soprano, and Ann Thompson, pianist.

MANKATO GREET SINGER

Florence Macbeth in Recital Welcomed Home—Riccardo Martin Heard

MANKATO, MINN., Nov. 11.—Florence Macbeth visited her native city recently. Under the auspices of the Orpheus Club, she sang at the Armory Auditorium before an audience of 2500 whom she delighted with her voice.

The State Teachers' College presented Riccardo Martin to an enthusiastic audience, and the Mankato Music Club gave its first two concerts. Henry J. Williams of Minneapolis, and members of the Musical Art Society of Faribault were responsible for their success.

Preparations for a Music Festival, planned by the Orpheus Club, are well under way. Arthur Hackett, Arthur Middleton, Anna Herbert Koehnle and Lora Lulsdorff have been engaged as soloists.

JENNIE R. RICE.

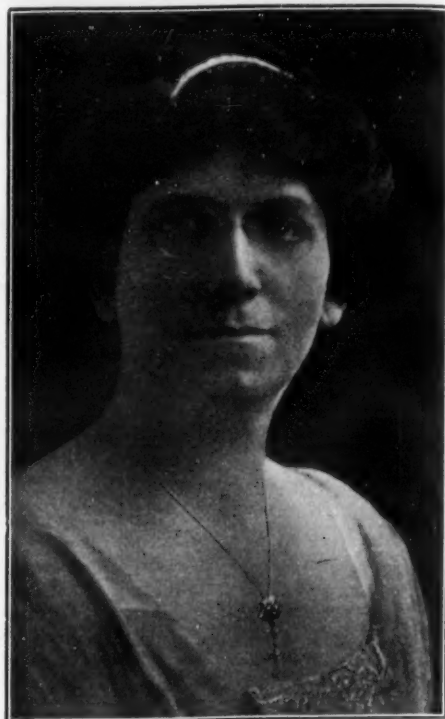
No Norfolk Festival in the Coming Year

WINSTED, CONN., Nov. 13.—No Spring Festival will be given at Norfolk by the Litchfield County Choral Union during the coming year, according to an announcement made by Carl Stoeckel of Norfolk. In a letter to Raymond Hoskins, president of the Torrington Musical Association, Mr. Stoeckel says: "During the long existence of the Litchfield County Choral Union it has absorbed more and more of our time. What has been accomplished has been a labor of love on our part and one which we hope to continue in the near future. Meanwhile so great has been the accumulation of matters vital to us, and which must have immediate and continuous attention, that we have concluded it will be best to omit the festival for 1923."

Juliette Velty Reopens Studio

Juliette Velty, soprano and diseuse, who spent the summer in various European countries, has returned to New York and reopened her studio for the teaching of singing and French diction.

**Susan S. Boice Ranks
Personal Equation High
in Singer's Development**



Susan S. Boice, New York Vocal Teacher

The personal equation to be solved between teacher and student is often the determining factor in the success of the pupil, according to Susan S. Boice, vocal teacher of New York, who applies principles of psychology to vocal instruction. In music, especially, says Miss Boice, temperament is paramount in its influence on the student's work. This quality with intelligence and imagination, forms the groundwork upon which a teacher may build for the success of the pupil.

"Whether a student is pursuing her work for a concert career or as an accomplishment, the same considerations hold good," declares Miss Boice. "Granted that a pupil has no inherent defects which would militate against successful singing, the quality of his work can be enhanced by a development of musicianship and an application of his peculiar and individual talents to his work. It is not enough that a student desires to sing certain arias and songs. The highest effectiveness is gained from a careful study of her abilities by the teacher and the fullest expansion of these possibilities. No method and no set of exercises will fit each pupil indiscriminately. The task of the teacher is to set before the student what will reflect her gifts to the best advantage. The individuality of the student can be cultivated by permitting original interpretations instead of adhering to patterns that result only in imitation. Original work, properly guided to prevent extravagance, will allow any student to find adequate expression in song."

Miss Boice has removed her studio to larger quarters on Seventy-fifth Street.

Broadcast Performance of "Aïda"

In connection with the Armistice Day Musical Festival in the Bronx a performance of "Aïda" in concert form was given in Kingsbridge Armory, which accommodates 15,000 persons. In addition, more than 600,000 heard the performance through radio receiving sets, for the performance was broadcast by Station WEAF of the American Telephone and Telegraph Company. The orchestra and chorus of the Metropolitan were led by Giuseppe Bamboschek and Giulio Setti, respectively, and the artists included Anne Roselle, Carmela Ponselle, Dmitry Dobkin and Leon Rother. The Festival was arranged as the beginning of a movement to build an academy of opera in the Bronx where musical attractions might be given at moderate prices.

Adelaide Fischer and Manton Marble to Sing in Drake Series

The second concert in the series of miniature musicales for children, which is being sponsored by Charles N. Drake, will be given in the Punch and Judy Theater, New York, on the afternoon of Nov. 19. The artists will be Adelaide Fischer, soprano, and Manton Marble, baritone, with Gottfried Federlein at the piano.

BANGOR SYMPHONY USHERS IN SEASON

Sprague Features Schubert
and Grieg in Afternoon
Concert

By June L. Bright

BANGOR, ME., Nov. 13.—Notwithstanding a rainstorm, the twenty-seventh season of the Bangor Symphony, Adelbert Wells Sprague conductor, was auspiciously ushered in on the afternoon of Nov. 8 at the City Hall, where a large audience was demonstrative in approval of the young people's symphony program. The orchestra, better balanced than ever, was in fine form and played brilliantly. Schubert's "Unfinished" Symphony, the "Rosamunde" Overture, Grieg's "Sigurd Jorsalfar" Suite, one of the numbers most admirably played of the concert, and excerpts from Mascagni's "Cavalleria Rusticana" completed one of the most finished programs given by the Symphony in recent years. A. Stanley Cayting, after several years of study in Boston and New York and two years' membership in the Cleveland Symphony under Sokoloff, shares with Harold O. Doe the position of concertmaster.

At the meeting of the stockholders of the Eastern Maine Music Association on Nov. 6, at the Chamber of Commerce, the board of directors, which has already served one year, was re-elected as follows: Frank S. Ames, Machias; Frank R. Atwood, Franklin E. Bragg, Harry D. Benson, Harriett M. Burr, Douglas A. Crocker, Albert P. Cushman, Sarah Emery, Wilfred A. Finnegan, A. Langdon Freese, Wilfrid A. Hennessy, Harold Hinckley, Harry B. Ivers, Harry W. Libbey, William McC. Sawyer, Louis C. Stearns, Adelbert W. Sprague, Otis Skinner and Gorham H. Wood, Bangor; Lyman Blair, Greenville; E. L. Cleveland, Houlton; Harry L. Crabtree, Ellsworth; Henry B. Eaton, Calais; F. E. Guernsey, Dover-Foxcroft, and W. H. Waterhouse, Old Town. The stockholders re-elected Mr. Hennessy clerk of the corporation.

Reiner Applies for Naturalization Papers

CINCINNATI, Nov. 13.—Mr. and Mrs. Fritz Reiner have applied for papers entitling them to United States citizenship. Mr. Reiner said as he left the naturalization office: "I like the American Government, I like the American people, and I like the opportunity for work that America offers. That is why I wish to throw in my lot with Americans and become one of them. I have traveled some hundreds of miles over the United States from New York as far West as Kansas City, and have already grown fond of this fair land and its good people. Europe is troubled. In America conditions are much more favorable for the cultivation of the art of music, to which my life is devoted."

PHILIP WERTHNER.

Detroit Contralto in Unique Program

DETROIT, Nov. 11.—An interesting program was given by Harriet Story Macfarlane, mezzo-contralto, under the auspices of the Randall Division of the Fountain Street Baptist Church in the St. Cecilia Auditorium recently. With the use of slides made of paintings by well-known artists, Mrs. Macfarlane chose her songs to fit the pictures, singing numbers by Handel, Cadman, O'Hara, Seneca Pierce, Foster, Ross and others. Salter's "The Cry of Rachel" and Kramer's "The Last Hour" were among the features of the program.

Greet Magdeleine Brard in Oberlin, Ohio

OBERLIN, OHIO, Nov. 10.—Magdeleine Brard, French pianist, opened her tour at Oberlin College on Oct. 25, when she played César Franck's Prelude, Chorale and Fugue; compositions by Fauré, Debussy and Gluck. Saint-Saëns and twenty-four Preludes by Chopin, and showed an admirable technique and great refinement. Mlle. Brard was welcomed by a large and enthusiastic audience.

Cincinnati Soprano at McConnellsville

MCCONNELLSVILLE, OHIO, Nov. 11.—The Muskingum Valley Music Club gave a concert of choral and orchestral music at the Opera House with Marthalyann Crippener of Cincinnati as soloist. Omar Wilson conducted the chorus of eighty

with fine precision and great artistic ability. Miss Trippier had occasion to display her brilliant coloratura soprano voice, singing in Mendelssohn's cantata "Hear My Prayer" and as soloist in songs by Thayer, Novello and Dell'Acqua. A large audience applauded chorus, soloist and conductor warmly.

SEATTLE MUSICIANS' CLUB FAVORS SCHOOL CREDITS

Requests Board to Adopt State Plan—
Light Opera Company Returns—
Quartet Plays

SEATTLE, Nov. 11.—The Seattle Clef Club, an organization of men musicians, went on record at its annual dinner on Nov. 4 as favoring High School credits for applied music, and recommended that the Seattle School Board adopt the State plan which has been in operation in Washington for the last five or six years.

The American Light Opera Company began a return engagement at the Metropolitan Theater in "Mascotte," under the direction of Rex Reynolds.

Introducing a series of matinee chamber music concerts, the Spargur String Quartet appeared on Nov. 1 under the auspices of the Seattle Musical Art Society. This ensemble has retained the same personnel during the seven or eight years of its existence, and has attained a high standard for its interpretations of chamber music. The program consisted of the Haydn G Minor Quartet, Opus 26; the Schubert D Minor Quartet ("Death and the Maiden"), and two numbers by Glazounoff. The quartet comprises John M. Spargur, Albany Ritchie, violin; E. Hellier Collins, viola; and George Kirchner, 'cello.

The Cornish School announces that fourteen scholarships have been awarded to successful contestants. The Ladies' Musical Club scholarship for piano was won by Dorothy Winans. Other piano scholarships were awarded to Katherine Pinney, Lois Bennett, Gertrude Austin, and Ardsley Babbitt. Vocal scholarships were given to Evelyn Dergnan, May Meel, Lillian Schoenberg, Mercer Gregory, and Margaret Harmon. Selma Stigelman won a 'cello scholarship, Arnold Laken, one for the violin, Doris Callow, for the school of the theater, and Floyd Murphy for the school of the spoken word.

Louise Van Ogle gave the third of her series of lecture-recitals on Oct. 30, the subject being "Dances, Ancient and Modern." She was assisted by Mrs. Paul Smith, pianist.

Vesta Muth, piano pupil of Harry Klink, repeated her recital on Nov. 8, showing decided technical prowess in twenty-four Chopin Preludes, and a group of Scarlatti, Liszt, and other compositions.

Laszlo Schwartz, violinist and composer, who is on a tour around the world and is about to leave for Honolulu, New Zealand and Australia, is a visitor in Seattle. Mr. Schwartz has just spent four months in the North playing in the principal cities of Alaska.

DAVID SCHEETZ CRAIG.

I. V. Flagler's Memory Honored at Concert

AUBURN, N. Y., Nov. 13.—A large audience assembled at Calvary Presbyterian Church to honor the memory of the late organist and composer, I. V. Flagler. For over twenty-five years and until his death in 1901 Flagler had been the organist of the First Presbyterian Church of Auburn. In an interesting program, Joseph B. Tallmadge at the organ, the Mendelssohn Club and the Calvary Church Choir honored the late composer by excellent interpretations of some of his best known works. Hon. Thomas Mott Osborne made an address.

Dr. Russell Begins Princeton Organ Series

PRINCETON, N. J., Nov. 11.—Dr. Alexander Russell, head of the Music Department of Princeton College, opened his fall series of organ recitals here Sunday afternoon, Nov. 5, on the Frick memorial organ, Proctor Hall, in the College Graduate Building. He played a well arranged program to a very large audience.

FRANK L. GARDINER.

ROANOKE, VA.—The Thurman and Boone Company presented in concert Eleanor Shaw, pianist; Raymond A. Simonds, tenor, and the Duo-Art piano at the Park Theater on the evenings of Oct. 24, 25 and 26.

SUPPORT AIMS OF MACDOWELL COLONY

Grand Rapids District Forming
Branches—Hear
Russian Music

By Victor Henderson

GRAND RAPIDS, MICH., Nov. 11.—The manner in which the MacDowell colony at Peterboro, N. H., is fostering creative art in America was told by Mrs. Edward A. MacDowell, widow of the composer, to a large assemblage in the studio of the St. Cecilia Clubhouse on Nov. 7. Last year a visit from Mrs. MacDowell resulted in the organization of a local chapter of the MacDowell League, in support of the current and permanent endowment of the undertaking, and now other branches are to be formed hereabouts. Mrs. MacDowell played some of her husband's compositions.

In honor of the visitor, Roderick White, violinist, played two of his own compositions, Romance and Spanish Dance, with Mrs. Helen Baker Rowe at the piano. At a dinner given by Mrs. Samuel D. Young, president of the local branch of the Drama League, and a luncheon given by Charlotte Hughes at the Kent Country Club, Mrs. MacDowell met a number of people sympathetic with the advancement of her aims.

A program of music by Russian composers was presented Nov. 3 to the members of the St. Cecilia Society. Of outstanding merit was the playing by Constance Duin, violinist, of "Chanson Indoue," by Rimsky-Korsakoff, and the interpretation of a two-piano number, an Arensky Romance and Waltz, op. 15, by Hazel MacEachron and Mrs. Walter Clark. Other participants in the program were Ruby Griswold, soprano; Frances Morton-Crume, contralto; Hila Vanden Bosch, piano, and the excellent quartet named in honor of Eva Hemingway as the Hemingway Quartet, which includes Amy Hudson, Anna Lamoreaux, Antoinette Kroeze and Geneva Bashara. The accompanists were Mrs. Ottokar Malek, Lourena Davis and Mrs. B. B. Murphy, who also spoke briefly on "Russian Music." The chairman for the day was Mrs. Adolph Hake.

Roderick White has returned from a concert tour of Michigan during which he gave violin recitals, with Ferdinand Warner at the piano, at Hope College in Holland, Olivet College, Alma College, Ferris Institute at Big Rapids, Mount Pleasant, Grand Haven, and elsewhere. After giving a number of concerts on the Atlantic coast and in the South, he will go abroad early in the new year.

Harold Tower gave the first of a series of Sunday afternoon organ recitals on Nov. 5 at St. Mark's Pro-Cathedral.

A large audience attended the concert on Nov. 3 by Robert Grube, Frank La Flamme, Howard Lord, Paul Di Bona and Harry Garrett, five graduates of Mooseheart, national home for dependent children of members of the Loyal Order of Moose. They are touring Wisconsin and Michigan in benefit concerts to aid the institution. Harry Nigro, who in 1914 founded the band at Mooseheart and is now director of the music school at Ferris Institute in Big Rapids, also took part in this concert.

Lucy Gates and Carlos Salzedo in Frank- fort Recital

FRANKFORT, IND., Nov. 11.—The Matinée Musicale season opened on Oct. 31, with a joint recital by Lucy Gates, soprano, and Carlos Salzedo, harpist, at the Methodist Episcopal Church. The program carried a strong appeal to a mixed audience. The concluding number was the harp Cavatina and following aria from "Lucia." Miss Gates responded to an encore with the Swiss "Echo Song," Mr. Salzedo playing a harp accompaniment.

NELLIE L. CLAYBAUGH.

Macbeth Opens Season in Santa Ana

SANTA ANA, CAL., Nov. 11.—The Musical Association opened its season with a concert by Florence Macbeth, soprano, in the High School Auditorium on the evening of Oct. 28. The singer, who had the assistance of George Roberts, pianist, was heartily received in a program of operatic arias and songs.

San Antonio Hears Josephine Lucchese

SAN ANTONIO, TEX., Nov. 11.—Josephine Lucchese, coloratura soprano of the San Carlo Opera Company, appeared

in this, her native city, on Nov. 3 and was greeted by an overflowing house at a recital which showed her rare skill and natural vocal endowment to great advantage. Her program included "Gli angeli d'Inferno" from "Magic Flute," "Caro Nome" from "Rigoletto," the "Mad Scene" from "Lucia," Pergolesi's "Nina," Schubert's "La Pastorella" and Bizet's "Chanson Vieille." Ola Gullledge was an admirable accompanist and Eulalio Sanchez, flautist, did artistic work.

GENEVIEVE M. TUCKER.

Supervisor in Bangor Lecture Commends Value of Music

BANGOR, ME., Nov. 11.—Ralph L. Baldwin, supervisor of music at Hartford, Conn., delivered an address on "The Educational Value of Music" before the Department of Public School Music at the Bangor High School on Thursday afternoon. The lecturer said in part: "Music is a spiritual force and as such it has a direct bearing upon life and conduct. It has always had a restraining and cultivating influence in the home and carries one of the strongest influences in the school. Music is a liberal culture and is constantly associated with religion, literature, history and geography. One of the supreme needs of music education is a thorough intellectual training in the public schools."

JUNE L. BRIGHT.

Form Chorus in East Liverpool, Ohio

EAST LIVERPOOL, OHIO, Nov. 11.—The Ohio Valley Choral Society has been organized here, with John Colville Dickson as conductor, and the officers of the organization include J. Wilbur Newman, president; Norman Pilgrim, secretary, and Emmett J. Gaston, treasurer. Three concerts are to be given this season. At a recent musical service at the First Presbyterian Church, Cyril Jenkins' "Lux Benigna" was sung, with John McKinnon as soloist with the chorus, under Mr. Dickson's baton.

Ethyl Hayden Opens Richmond Series

RICHMOND, VA., Nov. 11.—The opening concert in the artists' series, under the auspices of the Musicians' Club, was given by Ethyl Hayden, soprano, in the Jefferson Auditorium recently. The singer, who has a voice of lovely quality, sang seventeen songs and four encores and was recalled again and again by the large audience. The chief interest of the evening centered in her interpretation of a group of songs in German. Miss Hayden's singing of "Die Forelle" was one of the achievements of the evening. She was artistically accompanied by Florence Harvey, formerly of Virginia.

Society of New England Women Meets

The New York City Colony of the National Society of New England Women gave its first Literary Day at the Waldorf-Astoria on Nov. 9. The musical program was in charge of Dr. Arvine Coleman, chairman of music. Vocal numbers were given by Isabel Franklin and piano numbers by Avis McClean.

Walter Charnbury Opens New York Studio

Walter Charnbury, pianist, who has returned to America after several months in London and Paris, where he was heard in recitals, has opened a New York studio in Carnegie Hall and will divide his time between teaching and appearing in recital.

Siloti to Play Own Transcriptions in New York Recital

Alexander Siloti, pianist, will give his first New York recital of the season on the afternoon of Nov. 19, playing his own piano transcription of Liadoff's Four Russian Folk-Songs for Orchestra, Op. 58. He will also play his transcriptions of works by Bach and Ravel, in addition to numbers by Bach, Liszt and Chopin.

Fort Smith, Ark., Applauds "Impresario"

FORT SMITH, ARK., Nov. 11.—Mozart's "Impresario" was given by a company under the management of William Wade Hinshaw, before the Fort Smith Concert Club, in the New Theater on Oct. 31. The auditorium was well filled by an appreciative audience for this, the first event of the series. Percy Hemus, in the leading rôle, received much applause.

ELIZABETH P. COFFEY.



WASHINGTON, D. C.—The Knights of Columbus have organized a band, with Paul Schaeffer as conductor.

ALBANY, N. Y.—Mrs. Frederick W. Kerner has resigned as contralto soloist at the First Church of Christ Scientist and has been succeeded by Lina Noble of the St. Agnes School faculty.

WASHINGTON, D. C.—Harry Wheaton Howard, pianist and organist, recently presented two of his own musical plays, "Punchinello" and "The Bachelor and His Wife," which show considerable musical merit.

KANSAS CITY, Mo.—Clarence Sears, organist and choirmaster of St. Paul's Episcopal Church, presented his pupil, Clarice Leone Lemons, in an organ recital recently. She was assisted by Mrs. J. A. Hollinger, contralto.

BIRMINGHAM, Ala.—A local chapter of the MacDowell Colony League and a MacDowell Club have been formed here. Former presidents of the Birmingham Music Study Club were guests of that organization at a recent luncheon.

WASHINGTON, D. C.—News received here of the debut in Berlin of Sylvia Lent, pianist, formerly of Washington, showed that her program included four American compositions, these being numbers by Burleigh and her father, Ernest Lent.

NEWARK, N. J.—Newark composers received recognition in a program radio broadcasted by pupils of South Side High School, of which Philip Gordon is music instructor. A violin quartet by Dr. Edward Schaaf and Mr. Gordon's "West Wind Over the Water" were performed.

MOBILE, Ala.—The Lyric Theater orchestra under Mr. Early is giving a radio concert every Sunday evening. A radio concert was given recently by Mrs. E. L. Tam, soprano; Mrs. T. L. Wyatt, contralto; J. C. Baker, flautist, and Miss

M. Kirkbride and Mrs. J. R. Crosby, pianists.

WATERLOO, IOWA.—The String Ensemble of the Fine Arts Club made its first bow to the public at Westminster Presbyterian Church recently. It is composed of Mrs. Maude K. Berry, Macbeth Mack, Mrs. Jack Patterson, Marie Ritzinger and Mrs. Herbert Marshall who directs the work. It was well received.

MITCHELL, S. D.—The School of Music of Dakota Wesleyan University opened with a promising enrolment. The faculty includes Leslie R. Putnam, Lucie A. Dodd, Sylvia Robinson, Louwillie Kessler, and Helen F. Rose. During the past two years five graduates have returned to receive their Bachelor's Degree in Music.

WASHINGTON, D. C.—The chime of bells in memory of the late Dr. Randolph H. McKim, former rector of the Episcopal Church of the Epiphany was formally dedicated by Rt. Rev. Alfred Harding, Bishop of Washington, assisted by Rt. Rev. Lucien L. Kinsolving, Bishop of Brazil, and Rev. Dr. James E. Freeman, the present pastor.

ALBANY, N. Y.—Under the baton of William H. Santelmann, the United States Marine Band of Washington gave two concerts here recently under the auspices of the Albany Lodge of Elks and these realized a considerable sum for the Lodge's Christmas fund for children. Robert E. Clark and Arthur S. Witcomb played trombone and cornet solos.

ALBANY, N. Y.—At the first meeting of the season of the Children's Community Chorus a special program of Roosevelt's favorite songs in commemoration of the anniversary of his birth was given, and a pageant, "History of the Flag," was directed by Mrs. Walter Jorin of Rochester. Lydia F. Stevens conducted the chorus and Mrs. John A. MacArthur was at the piano.

TRENTON, N. J.—Harry Colin Thorpe, New York vocal teacher, gave a very interesting recital at his studio here. Mr. Thorpe is at the head of the vocal department of the Trenton Conservatory. This was the first of a series of recitals planned by the faculty. John S. T. Beardslee has recently been appointed musical director of the Cadwalader Heights Methodist Church.

EUGENE, ORE.—Five girls out of fifty-six applicants were selected to membership in the University of Oregon Girls' Glee Club, according to John Stark Evans, associate dean of the School of Music and director of the two University Glee Clubs. These new members are: May Fenno and Alice Tomkins, second sopranos; Mildred Brown, first contralto, and Hortense Hough and Alberta Carson, second contraltos.

WICHITA, KAN.—Harry E. von Tobel, organist and choirmaster of St. Paul's M. E. Church, has begun a series of recitals of modern organ music. His first program included compositions by Guillemant, Buck and Boellman. Doris McDonald of Henrietta, Tex., a pupil of T. L. Krebs, has been selected by the management of the Oklahoma-Texas Interstate Fair Association to represent her native state at a musical contest during the fair.

ROANOKE, VA.—As a compliment to the Thursday Morning Music Club, an all-day musical program was lately given at the store of S. H. Heironimus & Company. A chorus from the Park Street School, conducted by Daisy Wingfield, contributed largely to the success of the day. The first in a series of musical services to be given by the choir of Christ Episcopal Church during the coming winter was presented recently under the direction of Gordon H. Baker. Blanche Deal was at the organ.

GASTONIA, N. C.—Pearl Little of Hickory was a guest at a meeting of the Gastonia Music Club, when several of her compositions were heard. These included "A Rose's Cup," "To a Four-Leaf Clover," "Sundown," and other songs; the club song "Beautiful America," and "Rose Bay March," played as a piano trio by Miss Little, Mrs. J. H. Shuford, and Mabel Little. The singers were Mrs. Dameron Williams, Mrs. Herrick, Marie Torrence, Mrs. Harold Deal, and Mrs. Shuford.

PORTLAND, ORE.—The Monday Musical Club Chorus, conducted by Rose Courten-Reed, made its first appearance for the season by singing for the Women's Research Club. The monthly recitals by pupils of Mr. and Mrs. George Hotchkiss Street were opened by Jessie Brown, Lucile Kepler, Mrs. Roy Baxter and Miss Pitman. Mrs. William Owens, Cora Blosser, Laura Bartrum, Elizabeth Johnson and Ella B. Jones of the faculty of the North-Western School of Music presented a number of students in recital.

CANTON, OHIO.—The pupils of Mary E. Hoover were heard in recital recently at the studio of Florence Nusly. Pupils of the Clarendon Avenue School have raised enough money for a piano, in part through candy sales. The following artists have taken part in radio concerts: Loraine Peter-Adams, Edythe Hansen-Stephan, Charlotte Keller and Nellie Unkefer, pianists; Vance L. Miller, violinist, and Mrs. Guy Clemmitt, Rose Rosenberg, James T. Seybert, Thomas Ward, Glenn King and Ethel Petree, singers.

JACKSONVILLE, FLA.—Orchestral practices, chorus rehearsals, the study of music in its theoretical branches, and the bringing here of a number of younger artists, were enumerated by Margaret Haas, chairman, as among the chief activities of the year of the junior department of the Friday Musicales in an address at the first meeting of the season. Daniel and Theodore Saldenberg, 'cellist and pianist, who have just returned from their studies in Paris; Hazel Maurer, pianist, winner of the 1922 South Atlantic District Contest of Federated Music Clubs, and Bennie Smith, violinist, also a winner in the recent contest held by the South Atlantic Clubs appeared in a musical program.

TRENTON, N. J.—Russian music formed the program of the second monthly musicale of the Contemporary, at the home of Mrs. B. B. Tilden. The feature was Rimsky-Korsakoff's "Scheherazade," and those who took part in its interpretation were Mrs. Charles Harper, Mrs. Harry Allen, Mrs. Gustav Hagerdorn, Charlotte Thropp, Mrs. Henry Hough, Mrs. J. R. Summerfeldt, Mrs. O. J. Oswald, Marian S. Case, Mrs. Edwin L. Malone, and a trio comprising Gustav Hagerdorn and Mrs. H. A. Riddick, violinists, and Lulu Sutphin, 'cellist. Mrs. W. M. Twitchell gave a talk on Russian music.

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People And Events in New York's Week

STIR GLEE CLUB RIVALRY

All Large Eastern Colleges Enter Contests in Middle and Far West

The seventh annual Intercollegiate Glee Club contest will be held in Carnegie Hall on March 3. Glee clubs from Amherst, Columbia, Cornell, Dartmouth, Harvard, New York University, Penn State, Princeton, University of Pennsylvania, Wesleyan and Yale have already entered. The entry of Cornell brings in all the large Eastern colleges. During the summer Albert F. Pickernell, President of the Intercollegiate Musical Corporation of New York City, organized a glee club contest among the larger colleges in the Middle West, including University of Chicago, University of Illinois, Northwestern, Milliken, Beloit, Iowa, Purdue, University of Michigan, etc. This group will hold a contest in Chicago early in February and it is planned to have the winner of this group appear at the New York contest. Mr. Pickernell has also organized a contest on the Pacific Coast to be held in San Francisco some time during the concert season.

Mrs. Bready Gives Lecture on "Tosca"

An opera recital which attracted a large audience was given by Mrs. George Lee Bready at the Ampico Studios, New York, on Nov. 10. She chose for her discourse Puccini's "Tosca." In presenting the story, Mrs. Bready emphasized many scenes of the opera by effective illustrations at the piano and made clear to the

audience many details of the libretto which ordinarily are lost in the swift moving scenes at the actual performance. Between Act 1 and Act 2 excerpts from the score were played by the Ampico.

M. S. S.

Women's Philharmonic Presents Artists

The Women's Philharmonic Society of New York, Elie Cannes president, sponsored its first concert of the season in its new Carnegie Hall studio on the afternoon of Nov. 12. The artists presented were Elizabeth Topping, pianist; Maryrose Walsh, soprano, and Rosamund Crawford, accompanist. The program comprised piano numbers by Beethoven, Scarlatti, Liszt, Rachmaninoff and Chopin, and Miss Walsh was heard in songs by Hageman, A. Walter Kramer, Grieg and Hawley and an aria from Puccini's "Tosca." Mrs. Florence Foster Jenkins, president of the Verdi Club, was guest of honor.

Bloch to Give Lectures at Master School of United Arts

Ernest Bloch, director of the Cleveland Institute of Music, will give the first of four lectures at the Master Institute of United Arts on Nov. 23. The subject will be "Handicaps I Have Met." Other subjects will be "The Music Gift," "Masters as Our Real Teachers" and "Music as a Social Factor," to be given on Dec. 23, Feb. 3 and March 10, respectively.

Harford-Avery Pupils Begin Series of Recitals

The first of a series of evening recitals was given recently at the Harford-Avery studio, three soprano pupils, formerly studying with David Bispham, but now working with Mrs. Avery, contributing numbers. Rose Ridnor gave two groups of songs by Veracine, O'Hara, Leoncavallo, Brahms and Strauss; Blanche Dvorak sang a group of French songs in costume, and Cecilia Ely was heard in "Love's Pilgrimage," by Mana-Zucca, and the aria, "O Patria Mia," from "Aida."

Klibansky Reopens Studio

Sergei Klibansky, vocal teacher, has reopened his New York studio following a summer spent in conducting master classes in Seattle, Wash., and Memphis, Tenn. The first of his student recitals will be given in White Plains near the middle of the month, followed by concerts in Chatter Hill, N. Y., and at the Y. M. C. A. in New York.

Seymour School Holds First Musicales

The first in a series of musicales for children was given by Harriet A. Seymour, pianist, and Marshall Bartholomew, tenor, at the Seymour School of Musical Re-education on the afternoon of Nov. 4. The work of both artists was heard by a large number of pupils of the school and their parents.

Louis Robert Is Made Assistant Conductor of Schola Cantorum

The New York Schola Cantorum has announced the engagement of Louis Robert, Dutch organist, as accompanist and assistant conductor of the organization for the ensuing season. He will succeed Carl Deis, who has severed his connection with the society after twelve years of service. Mr. Robert is known as a conductor as well as an organist, having been leader of choral societies in Leyden and Haarlem and also assistant conductor to Mengelberg. The Schola's first program of the season will be devoted to Christmas music and will be given in Carnegie Hall on Dec. 20. The numbers will include a Christmas legend by Nicolau of Barcelona, several Basque songs, a group of noëls, a Christmas Motet from Holland, and children's songs. The second concert, of a miscellaneous nature, will be given on March 14.

American Composers Give Program Before New York Madrigal Club

The Madrigal Club, Marguerite Potter conductor, gave a program of songs by American composers in its first concert of the season in Carnegie Hall studios on the afternoon of Nov. 5. The composers represented by a group of songs each were Fay Foster, Gena Branscombe, Claude Warford, Mabel Wood Hill, John Prindle Scott, Marion Bauer and A. Walter Kramer. With the exception of Mrs. Branscombe, who was unable to be present on account of illness, each composer accompanied his own group of songs, which were sung in turn by Nollanne O'Hair, contralto; Elizabeth Ingalls, soprano; Harold Holst, baritone; Miss Potter, mezzo-contralto; Pierre Remington, bass; Harriet Case, soprano, and Frederick Gunster, tenor.

Caryl Bensel and Norman Johnston in Recital

Caryl Bensel and Norman Johnston were heard in joint recital at Franklin Community House, Nutley, N. J., on Oct. 31. Miss Bensel sang numbers by Liza Lehmann, Herbert E. Hyde and Gustave Ferrari, and was compelled to add several encores. Mr. Johnston was heard in two groups. Anna Welch, harpist, assisted, and John Doane was at the piano. Miss Bensel is a pupil of Charles Tamme. A lecture was given on Nov. 4 by Mr. Tamme at his New York studio on "The Difference Between the Singing Spirit and Physical Effort." Louise Locker, Isabelle Wallace, Helen Rose Knoeler and Elsie Duffield took part in the program.

Corradetti in "Pearl Fishers"

Ferruci F. Corradetti, vocal instructor and opera baritone, sang the rôle of Zurga in Bizet's "Pearl Fishers," presented at the Academy of Music, Brooklyn, by the Brooklyn Opera Company on Oct. 31. Antonio Dell' Orefice conducted. The others in the cast were Rogelio Baldrich as Nadir, Pompilio Malatesta as Nourabad and Regina Vicarino as Leila.

Augustine Pupils Appear

Edward Pisa-Relli, baritone, a pupil of Robert Augustine, was soloist at a musicale given by the Women's Professional League at the McAlpin on Oct. 30. Humberto Aguirre, baritone, also a pupil of Mr. Augustine, was heard in a program at the Astor Hotel on Nov. 3.

Dalcroze School Moves to New Quarters

The School of Dalcroze Eurythmics, under the direction of Marguerite Heaton, has removed to new quarters on West Fifty-first Street. The various branches of the Dalcroze Method taught at the School are rhythmic movement, plastic movement, solfeggio and improvisation. The classes in improvisation are now under the direction of Frederick Schlieder.

Auer Pupil to Play in New York

Carl Schaiiovitz, a violinist of Roumanian birth but educated entirely in this country, will make his recital debut in New York at the Town Hall on Dec. 10. He studied first under Alois Trnka and later for three years under Leopold Auer.

American Music Optimists and Bel Canto Society Amalgamate

The Society of American Music Optimists, of which Mana-Zucca was the founder and president, and the Bel Canto Musical Society, Lazar S. Samoiloff founder and musical director, were amalgamated into one society at a board meeting on Nov. 10 and will function hereafter as the American Music Optimists and Bel Canto Musical Society. Mana-Zucca was elected president; Mr. Samoiloff, acting president; Mrs. E. Gattle, vice-president, and Mrs. George Bernard, treasurer. The Society will give four concerts for members only at the Waldorf-Astoria during the season. These will be held on Dec. 19, Jan. 23, Feb. 19 and March 20.

PASSED AWAY

Caterina Piazza

Word was received in New York last week by Gina Ciaparelli-Viafora, wife of Gianni Viafora of the staff of MUSICAL AMERICA, of the death in Rome on Oct. 23 of her mother, Caterina Piazza. Death was the result of acute nephritis. Besides Mrs. Viafora, two other daughters, Vittorina and Matilde, survive Mrs. Piazza. Of these the former is the wife of Professor Mario Gainotti and the latter of Augusto Marconi, a prominent Roman lawyer.

Victor Carley

SAN DIEGO, CAL., Nov. 11.—Victor Carley, French baritone, died at St. Joseph's Sanitarium on Nov. 5 after a short illness. Mr. Carley was well known throughout California for his concert work. He left the concert stage a few years ago to reside on his "Honey Springs" ranch, just out of this city.

W. F. REYER.

Doris Kesner

ST. LOUIS, Nov. 13.—Doris Kesner, one of the most promising young singers of St. Louis, died on Nov. 2, aged twenty-six years. Mrs. Kesner, who had a fine soprano voice, was heard last season as soloist with the Symphony and at many local concerts. She was a pupil of Eugenia Getner.

HERBERT W. COST.

William Lyndon Wright— A Tribute

Music suffers a loss in the passing of William Lyndon Wright, who died a few days ago. From early boyhood he was my friend. He was born in Dobbs Ferry, and in later years founded the Dobbs Ferry Choral Society. Ten years ago he became organist of the Westminster Presbyterian Church, Yonkers, where he worked with the utmost devotion, and where he was loved by everyone. He entered New York University in 1910, and at the same time became organist of the university.

After his graduation in 1914 he took charge of the department of music at the university, succeeded Reinald Werrenrath as conductor of the University Heights Choral Society. At about the same time he founded the Folk Lore Trio, of which he was the pianist.

William Lyndon Wright was not only a musician but a scholar. He loved the best in literature. The Andiron Club found him to be one of its most valuable members. In spite of all these numerous duties, he also had time for composition.

Some of his works have become very well known. They include anthems, glees, songs and trios, and many arrangements of folk-songs. One of his greatest triumphs came only recently, when he heard that his work, "The Open Sea," had been chosen in a competition of composers from all over America to be sung at the recent American Music Festival at Buffalo. The judges were Dr. Fricker of Toronto and Dr. T. Tertius Noble of New York.

Since early boyhood he suffered from ill-health, and in all those years not once did a word of complaint come from him. He did not labor in vain. He was a musician of high calibre, a devoted son, a fearless critic, a man of indomitable will, a true Christian. His was a noble record. Well done, brother, and farewell!

HAROLD LAND.

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ACCLAIM SYMPHONY IN SAN FRANCISCO

Visiting Artists Also Heard in
Recitals—Initiate
Music Week

By Charles A. Quitzow

SAN FRANCISCO, CAL., Nov. 11.—In Tchaikovsky's Fifth Symphony at the Curran Theater on Nov. 3, Alfred Hertz, leading the San Francisco Symphony, captured the imagination of his audience by emotional intensity and climaxes of thrilling power. Mr. Hertz was "in the vein," and the orchestra was pliable and sympathetically responsive. In the opening movement the symphony displayed remarkable precision of attack and a singular degree of co-ordination. The woodwind showed to excellent advantage. "La Procesion del Rocio" of Joaquin Turina, a colorful piece of program music, had its first local hearing. Svendsen's "Carnival in Paris" closed the program. The concert was repeated on Nov. 5. The rearranged seating of the orchestra again proved advantageous.

Toscha Seidel made his San Francisco debut under the management of Selby C. Oppenheimer at the Columbia Theater on Nov. 5. Playing with fire and amazing facility, he drew an outburst of applause from his audience in his first number, the Vitali Chaconne. The virility, beauty of tone, and romantic feeling displayed in the Mendelssohn E Minor Concerto deepened this favorable impression. Domenico Longo was an excellent accompanist.

The Pacific Musical Society presented Royal Dadmun, baritone, in recital at the Fairmont Hotel on Nov. 6. Mr. Dadmun's program was largely made up of fresh and unhackneyed numbers, and created an excellent impression.

Music Week was initiated on Nov. 5 with a program given in the Civic Auditorium under the auspices of the International Institute. Giulio Minetti led the singing of the National Anthem. Music representative of various nations was performed by the Minetti Orchestra, the Alpenroesch Singing Society, the San Francisco Grutli Verein, a Jugo-Slav chorus, and a Russian chorus. Among the soloists were Blanche Hamilton Fox, Marthe Cambettes, Arthur McHoul, Gino Severi and Millard Williams.

Henrik Gjerdrum, pianist, and Jensen Holm, violinist, were heard in a first local performance of an interesting sonata by Alf Hurum, Norwegian composer, before the Pacific Musical Society on Oct. 26. Lawrence Strauss, vocalist, interpreted several groups, including "Child's Play" by the resident composer, Antonio de Grassi.

Frank Moss, pianist; Dorothy Pasmore, cellist, and Lajos Fenster, violinist, were heard as the "Forestan Trio" at Kohler and Chase Hall on Nov. 6 in a recital which included Brahms' Trio Op. 8, a trio by Chaminade, and a Passacaglia by Dohnanyi. Mr. Moss treated the exacting Dohnanyi number with skill and good taste, and the strings were especially happy in the lento of the Chaminade trio.

Gyula Ormay performed the principal piano part of an orchestration of Liszt's First Hungarian Rhapsody with the California Theater Orchestra on Nov. 5. Isabelle Saxon was the vocal soloist.

Fradkin Resigns from Capitol Theater

Fredric Fradkin has resigned his post of concertmaster at the Capitol Theater. He joined the theater orchestra in March of this year and was heard as soloist on certain programs. Mr. Fradkin was formerly concertmaster of the Boston Symphony.

Girl of Fifteen Seeks High Court of Song

Marion Talley Comes from
Kansas City for Audition
at Metropolitan Opera—
Unusual Voice Impresses
Musical Personalities and
Young Singer Will Remain
in New York to Study

THE Metropolitan Opera authorities accorded an audition to a fifteen-year-old girl from Kansas City last week. In the few days that followed, the daily press of New York devoted columns to the story of Marion Talley. Having achieved sufficient publicity to pack the largest concert hall, the young singer withdraws, to follow the advice of the musical personalities who heard her and study for two or three years.

Miss Talley is the daughter of a Missouri Pacific telegraph operator. She has had no more educational advantages than the average American school girl. There was a concert or two in which great artists appeared. There was singing in a local church choir. These constituted her only opportunities until Mrs. George E. Powell, music editor and critic of the Kansas City Star, found her some months ago. When Mme. Galli Curci and Mme. Schuman Heinke appeared in concerts in Kansas City, it was arranged that the young soprano should sing for them. The visitors were enthusiastic in their praise, and urged the girl to begin her musical studies. She entered the Kansas City Conservatory, where, under the tutelage of Mr. and Mrs. Ottley J. Cranston, she began the study of operatic rôles.

So promisingly did her voice develop that she was asked to sing the title rôle of "Mignon" and "Arlene" in "The Bohemian Girl," when these operas were presented at the Schubert Theater by the Kansas City Grand Opera Company. It was then that her home town, which had scarcely been aware of her existence, sat up and took notice. By way of making up for its former lethargy a benefit was arranged and \$10,000 subscribed for the girl's musical education. Mrs. Irwin R. Kirkwood, owner of the Kansas City Star, who had been in Europe and had missed the benefit, invited Miss Talley to sing at her home. When the girl had finished singing Mrs. Kirkwood unclasped a string of pearls from her neck—they are said to be worth \$25,000—and put them around that of the singer.

Then, through the efforts of John Harding and Jacob A. Harzfeld, lawyers, negotiations were opened with Otto H. Kahn for a hearing at the Metropolitan, in order that she might have the verdict of the High Court of Song. The Missouri Pacific Railroad furnished passes, and Miss Talley, accompanied by her father and mother, her sister Florence, who is her accompanist; Mr. Harzfeld, Mr. Harding, Blanche Lederman, Musical America's correspondent in Kansas City; Mrs. Powell, and several others, set out for New York.

When it was learned that the word was in favor of further study there were further problems to face. Miss Talley sang for many guests at her hotel; she also sang for Mme. Marcella Sembrich, and later it was announced that Mr. and Mrs. C. M. Talley had decided that Mme. Sembrich should look after the musical education of their daughter. I. M.

A Critical Opinion

Attending auditions is not the business of a reviewer. Until a singer or instrumentalist is ready for public performances he or she has no real standing in the reviewer's world. But having heard Marion Talley sing at the Great North-



Photo by Hixon-Newman

Marion Talley, Fifteen-Year-Old Singer from Kansas City Whose Unusual Gifts Stirred the Interest of Musical New York, Following an Audition at the Metropolitan Opera Last Week

ern Hotel, last Friday evening, the writer can sum up, in a few lines, his opinion of this fifteen-year-old girl's voice, as it is to-day. As to what it will be when she has pursued her studies as she should pursue them, he makes no predictions whatever.

Miss Talley sang with a voice of lovely quality in its lower reaches and very brilliant in its upper tones. The volume was ample for a matured singer, but not phenomenal. She displayed rather unusual, but by no means perfect, skill in floriture, though the quality of tone was often such as to cause doubt as to whether the voice was intended for bravura singing. The music she sang, the most ambitious number of which was Ardit's "Il Bacio," imposed no unusual demand as to range.

Of several assets which tend to lift her, as she sings to-day, to a plane quite different from that of the ordinarily talented student, the essentially beautiful quality of Miss Talley's lower voice came to the ear as the most important. If she can keep its present velvety bloom it will mean more to her than any amount of so-called voice building. The brilliant and silvery chime of her upper voice needs little or no reinforcement. In-

deed, the greatest care, it would seem, must be exercised to prevent that overbrilliance of tone which in the end becomes metallic. So far as quality is concerned, Miss Talley needs most of all to retain what she has to-day. As to other details, such as a lack of clarity in enunciation and evident emotional limitations, criticism at this stage would be entirely out of place. O. T.

New Device to Photograph Sound

The invention of the pallophotophone, a device to photograph sound and to reproduce it, has been announced by Charles A. Hoxie of the General Electric Company laboratories. The recording process is a little different from those previously invented. Sound waves cause a diaphragm to vibrate, to which a tiny mirror is attached which reflects a beam of light. The oscillations of this beam are photographed on a moving photographic film. The reproductive process makes use of an electrical apparatus sensitive to light, which produces an ordinary telephonic current. The new device is expected to be used in connection with moving picture films.

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